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Sworn to and subscribed before me this 30th day of September, 1912.

Geo. G. Dietrich, Notary Public.

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Three Answers to the Question of the Hour:

"WHY SHOULD I LET VOGUE DO MY CHRISTMAS SHOPPING?"

First:

Your Gifts will be Appropriate

Here is a letter that came to us a fortnight before Christmas last year:

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>
> I want you to buy a Christmas present for a girl of twenty-two. She is *not* easy to please. Her tastes incline to the pre-Everything Period. Favorite painter, Botticelli. Poet, Rossetti. Composer, Bach.
>
> Spend as much as you like up to $100. My check will follow your notification that you have solved a problem which is too much for me. Yes, I am this girl's husband.
>
> Yours truly,

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Let these shoppers be your ambassadors at the Christmas shops. Make up your mind immediately to let VOGUE do your Christmas shopping. To shop in person is good; but to shop through VOGUE, especially in the crowded fortnight before Christmas, is infinitely easier and more satisfactory.

On page 13 of this number appear the simple rules we have adopted to facilitate this Christmas shopping service.

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MRS. ALFRED GWYNNE VANDERBILT

After a prolonged stay in Europe, where their son was born, Mr. and Mrs. Alfred Vanderbilt returned early in November for a winter in New York. Recently Mrs. Vanderbilt accompanied her husband for a week's deer shooting in the Adirondacks, but they returned for the opening of the Horse Show, as Mr. Vanderbilt is president of the Association

V O G U E

WHAT SHE WORE *at the* HORSE SHOW

Gowned in the Last Mode of the Moment, Morning, Noon, and Night, Society Reviewed the Crowning Event of the Equine Year

As always at the annual New York fête in honor of the Horse, which in November is spelled with the largest of capitals, masculine attention was pretty evenly divided between fair women and horses, and feminine attention at this "clothes horse show" was most unevenly divided.

Balancing themselves on the tallest of Louis Quinze heels, the women paced the "clothes walk," paid visits to the stalls, and inspected the vast arena from every possible viewpoint. Freakish, some of the gowning was, but not exceptionally so, and the greater part of it was beautiful, for one reason because this happens to be a season when colors blend, not clash, and when reds—old reds and new reds, brilliant and dull—stand out vividly from a mass of taupe and black.

These filmy nothings of tulle, caught to a twist of velvet, are head-dress or evening hat as you choose

A WINNING SHADE OF RED

Petunia red was the first prize-winning shade. This was the color of the evening coats of the two best known society leaders who attended the show at Madison Square Garden —Mrs. Alfred and Mrs. Reginald Vanderbilt. These two petunia red evening coats were alike in color only. The one worn on several occasions by Mrs. Alfred Vanderbilt had a sable collar and trimmings, while Mrs. Reginald Vanderbilt's wrap, which is shown to the left of this page, owed much of its beauty to its clever designing.

Below the hips, the back of this wrap formed a V into which the fullness of the lower portion was gathered, while the narrow fronts, bordered with silver-gray fox, fell loosely, straight from the shoulders. There is art in the carrying of this type of evening wrap, as many an admiring woman realized as she saw how gracefully its owner managed it. With this wrap on Monday evening, when everyone who didn't go to the opera or Mr. Whitney Warren's dance was at Madison Square Garden, Mrs. Reginald Vanderbilt wore a white chiffon gown trimmed lightly with sable bands and a large, flat picture hat of black velvet and long, shoulder-trailing plumes of black ostrich.

Mrs. Alfred Vanderbilt at each session of the Horse Show appeared in a different millinery triumph which seemed to become her pretty, small-featured face better than any of those sh had worn before. With the red velvet costume trimmed with ermine which she donned for the opening afternoon, she wore a huge black hat from which floated a single long, white plume; that same evening, with a white satin gown veiled with black malines, she wore another big hat that was all-black.

MRS. VANDERBILT'S PICTURE HATS

Mrs. Vanderbilt had a wonderful hat to go with a most interesting costume of black

Mrs. Reginald Vanderbilt's petunia velvet wrap was particularly suited to her slender grace

Mrs. Alfred Vanderbilt favored the short cape or "box" wrap and every variety of the picture hat

In this Callot gown of black velvet the blond loveliness of Mrs. Charles De Loosey Oelrichs, Jr., showed to advantage

brocade with a skirt caught at the back into folds and with sash ends of the material. The gown was supplemented by a "box" wrap or cape of brocade, ermine, and white tulle. This is shown opposite Mrs. Reginald Vanderbilt's wrap. Besides these two hats there were still others to harmonize with other costumes worn during the latter part of the week.

THE CHIC MRS. DOUGLAS

Mrs. J. Gordon Douglas, who has been renowned for her smart clothes ever since she first bowed to society as Miss Annie Kountze, wore several charming costumes, notably a three-piece suit of cedar green velvet shown on the right of this page. The back of the skirt was tier-draped, the front crossed near the knees, and both back and front, it was partially covered by the deep pointed ends of a belted jacket which fastened in military manner with green velvet ball buttons and black braid. The neck of this unusual jacket was finished with a broad, turnover collar of fitch, and the round green velvet hat of moderate size had a brim rolled up at one side and trimmed with fur.

A BLACK SETTING FOR BLOND BEAUTY

Despite the vogue of the small hat, Mrs. Douglas, like Mrs. Alfred Vanderbilt and innumerable other acknowledged authorities on dress, wears at times an enormous hat. On Monday evening her face was shaded by an immense black velvet hat, and in the box with her was Mrs. Charles De Loosey Oelrichs, Jr., who also wore a big black velvet hat. This matched her gown which had a corsage cut perfectly square and unrelieved by trimming.

On another occasion Mrs. Oelrichs's blond beauty was hightened by the Callot costume of black velvet sketched above. The coat, cut short and with a short waist-line in front, flared charmingly at the back. Down the front of its skirt hung a heavy, double cord terminating in two big tassels. A shawl-shaped collar, very deep cuffs of vison attached to three-quarter sleeves, and a long, narrow muff of vison completed the costume of one of the smartest young matrons who graced this year's horse show.

Mrs. James Deering, wearing a black velvet costume topped by a picture hat which did utmost justice to the perfection of her profile, sat in a box beside Mrs. Charles Oelrichs, Sr., whose costume of black velvet was relieved with mauve orchids.

Mrs. Joseph W. Harriman wore one of the most striking costumes of the week. It was of taupe brocaded crêpe de Chine with a skirt draped to fall in long, graceful folds and a bodice cut in a V in front and finished with ermine bands. Her small hat was developed in taupe velvet and moleskin and her graceful wrap was of similar materials.

Mrs. James Eustis had likewise chosen taupe for the color of her gown which was of velvet, as were so many of the gowns worn throughout the week.

IN DAZZLING YELLOW AND ORANGE

Mrs. Frederick K. Lewisohn in a gown of pearl-embroidered lace veiling yellow satin and an orange velvet wrap trimmed with red fox was altogether dazzling. The coat, cut to form a fan at the back, was slit at one side and "walked" gracefully when she moved about. To offset its vivid color, she wore a head-dress of black malines caught in front under six large jet disks and at the back pulled out into broad loops. This arrangement was bound about a close, round coiffure.

Chic from the tulle of her head-dress to the heel of her slipper

Mrs. J. Gordon Douglas, a notably well gowned woman in any assemblage, wore this model of green velvet and fitch

This is really the first season that women have sat hatless in the boxes, but the new head-dresses are so elaborate that they look much the same as tiny hats.

One of these, worn by a bride-elect, was not even so substantial as Mrs. Lewisohn's. The transparent crown was of unlined black malines and the black velvet brim was barely an inch broad.

Two shades of pink—one pale, the other brilliant—were blended in the exquisite brocaded evening gown worn by Miss Katherine Elkins, of West Virginia, who was the guest of Judge and Mrs. William Moore. To offset these pinks, she wore a small black velvet hat massed with white ospreys and a full length, sable-finished, seal wrap.

Not far from Judge Moore's box sat Mrs. Scott Cameron wearing a black satin gown, a gold and black brocaded evening coat, and a wide hat of petunia velvet trimmed with a mass of Cape Town gray ostrich plumes.

The same evening, Miss Eleanora Sears of Boston, in an all-black toilette of velvet, fur, and ostrich plumes, sat in Mr. Harry Payne Whitney's box. Miss Sears in conventional evening garb is prettier than in even the smartest of her tailor-mades. One of these was of brown frieze trimmed with blue fox with a brown plush hat which she wore once or twice to the horse show.

FASHIONS IN THE RING

There is a new riding habit known as the "Nardi" which was affected by several of the women who contested for ribbons at Madison Square. The skirt does not in any salient points vary from conventional lines, but the coat, a cross between a man's double-breasted sack and dress coat, buttons close and high over the chest from the chin down to the breastbone where it sheers straight across and

down to the waist, exposing a mannish white vest. At the back it terminates in the regulation swallowtail.

One of the visiting horsewomen wore an attractively feminized riding coat which was relieved about the collar with a touch of pale blue. Between the low-cut fronts of this garment and the stiffened, white linen bosom of her mannish shirt, showed a trig little waistcoat of finely striped silk.

Miss Helen Buchanan, daughter of General James A. Buchanan, of Washington, D. C., one of the youngest girls who rode among the hurdle-jumpers, wore the trimmest of black habits of a new but not extreme cut and an exceedingly chic little bell-topper of black silk beaver. One of the evening gowns worn by Miss Buchanan is shown at the bottom of this page. It was of silvery gray velvet embroidered with a design in tiny steel beads alternating with motifs done in dull gold tinsel. The skirt, opening at both sides to the knees to disclose a petticoat of Venetian lace, buttoned upward with a double row of balls made of tiny steel beads, and set at the ends of steel-beaded buttonholes. Similar balls and buttonholes outlined the shoulder seams and ran around the steel-embroidered tunic sleeves from beneath which peeped undersleeves of Venetian lace. Wonderfully girlish was Miss Buchanan's hat of silvery gray velvet trimmed with yellow paradise feathers. These started from under a side-to-front crossing ribbon and flared straight up against a crown which at the back much resembled a tam o' shanter—a style which continues to be seen in many variations.

A pannier side sash of tulle with a swinging tassel over the instep was the new feature of this gown

A pretty gray toilette worn by Miss Buchanan, who was more frequently seen habited for the ring

BLACK AND WHITE AND ALL-BLACK

Black and white was a favorite combination for both afternoon and evening toilettes. Mrs. William M. Fleitman and her daughter, Miss Lida Fleitman, who is one of the best riders of Southampton (L. I.), appeared in black velvet relieved by white accessories; Mrs. Louis Haight wore black broadcloth with ermine; Mrs. Joseph Ulman, black satin and white bengaline; Mrs. Lyttleton Fox, black satin and filet lace; Miss Isabel Atterbury, black broadcloth and civet cat; Miss Hilda Holmes, black cloth and white satin, and Mrs. Monson Morris, black and white net veiling white satin.

All-black costumes were numerous and unquestionably smarter than those in one-tone coloring. They were worn by Mrs. Wright Barclay, Mrs. Henry C. Tinker, Miss Marion Stoddard, Mrs. E. N. Breitung, Mrs. Cornelius Tangeman, Mrs. Stewart Barney, Mrs. L. Rodney Berg and Miss Celestine Hitchcock.

A striking costume worn by a tall beauty who made her appearance for just a few minutes, on her way to the opera, was of lemon chiffon stamped in blue flowers, and brocaded in silver. Violet malines formed a deep hip sash and pannier on the right side, with a long end weighted with a silver tassel. A wide silver lace collar framed her shoulders and the wrap she wore was of lemon charmeuse faced with velvet brocaded chiffon of the same yellow tone.

VOGUE POINTS

THE Russian blouse coat is rapidly increasing in popularity. Made in corduroy, velours de laine, or other heavy materials, it is a model which figures most conspicuously in morning wear. A particularly good style blouse has the opening directly down the middle of the front, and closes at the neck with a high, standing collar. It fastens from the neck almost to the knees with round bone buttons of the same color as the cloth. The tight basque is attached to the waist, and the joining concealed by a two-inch belt of the cloth over which the upper part of the coat blouses without fullness.

Small turbans, fitting tightly to the head, and made of soft, draped velvet or silk trimmed with a single upright aigrette directly in the middle of the front, are among the smartest walking hats seen on the morning promenades in the Bois. Little, round, derby-shaped affairs, trimmed at the side of the back with a soft swirl of ostrich ornaments are also popular.

Artificial flowers are still smart for street wear. Large, single flowers, and clusters of smaller flowers of velvet and silk when worn in the buttonhole usually match the color of the suit. For instance, a well-dressed Parisienne in tailor costume of deep wine color wore a large silk and velvet rose of the same shade. Since the size of the bouquet has increased it is often worn pinned to the corner of the muff. Chrysanthemums, dahlias, clusters of smaller flowers in rich tints of red, gold, and burnt orange, usually in velvet, effectively adorn the long haired muffs of skunk, bear, fox, and sable. Deep crimson or geranium-colored roses are pinned to muffs of long white fox. Gardenias are still worn to some extent, but always in the form of a large, double flower with but few leaves, and only against the background of a dark colored, cloth tailor-made.

Cartier and other of the famous French jewelers are showing necklaces made of a series of large, square-cut stones framed in brilliants and connected by chains of diamonds interspersed with great solitaires. The large stones are amethyst, topaz, or other semi-precious jewels quite an inch in length, and a half an inch in width. The mountings are exceedingly heavy, and the entire ornament suggests the somewhat clumsy baubles of the ancients. The necklace is finished in front by a large pendent stone similar to those in the chain. Whether or not it is a mode that will take is difficult to predict, but certainly it is a striking one.

Many of the most prominent milliners of the rue de la Paix are showing an attractive new trimming for small derby-shaped hats of pressed beaver. This consists of a single narrow band of black ostrich placed at the base of the crown, and interspersed at wide intervals with the tiniest of pink satin roses.

The muffs shown by the dressmakers and the furriers at the time of the autumn openings were of tremendous size. Those now being carried by some of the smartest Parisiennes are wee things just large enough to cover both hands, and are either round or flat. Nevertheless, as much material as ever goes into muff and neckpiece sets, for what is denied to the muff is put into the chasuble collar. This ecclesiastically named garment covers the back as far as the waist, extends over the shoulders halfway to the elbows, is provided with fronts that protect the chest, and is finished about the throat with a Robespierre band, which in front extends into double tabs reaching to the waist-line.

FOUR CHAPTERS OF GIRLHOOD WERE CLOSED THIS AUTUMN IN THE WEDDINGS OF THESE FOUR BRIDES

Photograph by Marceau

The wedding of Miss Katrina Page Brown to Mr. Austin Percy Moore was the first to be celebrated in the picturesque little Spanish Church of Our Lady of Hope. The beautiful memorial window on the left of the chapel is dedicated to the memory of Frederick L. Barreda, the maternal grandfather of the groom. The bride is a grand-daughter of Judge Roger Pryor, veteran diplomat, soldier, and jurist

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Miss Helen Fargo Squiers was married to William Astor Drayton at St. Matthews, Bedford, N. Y., with quiet informality. Many of the guests at this wedding came from the historic houses in the neighborhood which are now smart country homes. The father of the bride, the late Herbert Squiers, was a distinguished figure in diplomatic circles. Mr. Drayton is a nephew of the late John Jacob Astor

One of the prettiest of the autumn country weddings was that of Miss Beatrice Nicholas, daughter of the late Harry I. Nicholas, to Edward Nicoll Townsend, Jr., of Garden City. The wedding at Babylon, L. I., the home of the bride, was celebrated with all the formality of a large retinue of attendants

Photograph by Marceau

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At the Pittsfield residence of her parents, Mr. and Mrs. Henry Walker Bishop, Miss Jessica Pomeroy Bishop celebrated her marriage to Mr. Spencer Turner. Many festivities preceded the wedding which was unusually large and elaborate. Mr. and Mrs. Turner will live in New York

PARIS *from* BOTH SIDES *the* FOOTLIGHTS

At Theatres so Small They are Called Bonbonnieres the Most Popular and Best Gowned Actresses Play in the Naughtiest French Comedies to the Smartest French Audiences

WITHIN the last five years a number of little theatres have sprung up in Paris, theatres so small that they are mere boxes and quite deserve the appellation of *"bonbonnières,"* by which they are popularly known. It is in these little places that the naughtiest of French plays are given, and quite naturally it is here that one sees the smartest of French audiences. Once in a blue moon a tourist wanders in, and looks quite as out of place and as ill at ease as a cat in a strange garret.

THE NAUGHTIEST PLAYS AND THE SMARTEST AUDIENCES

The Théâtre Michel, one of the largest and most select of these small theatres, is built on the lines of the average playhouse, though the orchestra and stalls are below street level. Distinctly original is the Comédie Royale, where Madame Réjane is just completing a short engagement. Smaller than either of these, and antedating them by fifteen years, is the Grand-Guignol, once an artist's studio, now a *"bonbonnière"* with a seating capacity of two hundred. This tiny theatre has become famous because of its "thrillers," which are exceptionally well done and really quite terrifying. These dramas are always sandwiched in between highly spiced French comedies which serve to restore the audience to its customary cheerfulness. For in all of these small playhouses, as in many of the larger ones, instead of one play, two or three short ones are presented as an evening's entertainment.

The Théâtre Impérial, barely three months old and the very tiniest and naughtiest of all, is a dainty pink and white affair, more suggestive of a ladies' boudoir than a theatre in the heart of Paris. This is unique in that it has no balcony and no orchestra, though it does possess a café—as what French theatre does not? At the recent première the Maharajah and Maharanee of Kapurthala occupied one of the tiny boxes. The Maharanee, who is of Spanish descent and widely known as a beauty, wore a simple frock of black velvet with the upper part of the corsage of black tulle. Ropes of pearls hung about her slender neck. Thrown over the back of her chair was a wrap of gorgeous robin's-egg-blue velvet brocade bordered with white fox.

A theatre of quite a different type from these is to be built in the rue de Berri, for at last Isadora Duncan is to have her own little playhouse in Paris, where she can exploit her own ideas and stage Greek tragedies to her own taste. This is to be a veritable temple of art, and will be modeled on the lines of the ancient playhouses.

CHARLOTTE LYSÈS'S NEW GOWN

Every French actress who makes a pretence of being chic—and practically every actress prides herself on being well dressed—is gowned by some one of the famous Parisian couturiers. Though all these dressmakers insist that they do not seek publicity, they are very glad to advertise their houses through this medium, knowing that the gowns will be displayed to advantage; so they vie with each other in making special prices for the actresses. Thus it happens that all French actresses, no matter how little known or how insignificant their rôles, are usually faultlessly dressed. So those who are interested in dress watch with interest the advent of a new play, knowing that the newest wrinkles are frequently first seen behind the footlights.

In her new play "our Monna Delza," as Paris calls her, wears, over a white silk slip, a black velvet redingote figured à la Pompadour

Gloriously oriental is the colorfulness of Mlle. Lysès's gown—midnight-blue chiffon over soft peach satin draped with nasturtium yellow

The dainty house gown which is shown at the right of the two-figure group on this page was designed by Madame Paquin for Charlotte Lysès. Over a foundation of pinkish-yellow satin crêpe embroidered in gold thread is a drapery of nasturtium-yellow chiffon which trails on the floor. That portion of the corsage which shows above the surplice drapery of the chiffon is finished with an embroidery of gold thread. Over this is worn a mantle made from a single width of midnight-blue chiffon, the straight front edges of which are looped around the arms at the elbows to make wide armholes and a baggy drapery in the back. A band of unspotted ermine outlines the top of the mantle and extends to the waist-line in front; below this the edges of the mantle are bordered with blue beads. Amber beads are strung around the waist.

"OUR MONNA DELZA"

At the Théâtre Fémina Monna Delza has been captivating audiences with her rendering of "L'Enjoleuse." In the first act she wears the charming house gown shown next. This was designed by Béchoff-David, who dresses Monna Delza in this play. Here, as in most of his models, Béchoff-David preserves the high waist-line, which is unusually effective in this frock. A simple slip of fine white tulle hangs with some fullness over a foundation of white satin. Over this is worn a long redingote of black velvet sparsely figured *à la Pompadour,* which, meeting at the waist-line, opens the rest of the way to display the underdress. Monna Delza wears a bar of diamonds across the base of the corsage and a string of pearls about her throat. Her hair is waved, drawn low over the temples, and bound with an inch-wide band of black velvet ribbon. In the back it is dressed rather high.

MADAME BARTET IN HER NEW COMEDY

"Bagatelle," a comedy by Paul Hervieu, recently appeared at the Comédie-Française. Madame Bartet interprets the leading rôle in a masterly manner, and incidentally wears some extremely pretty Doucet gowns. In the first act she appears in the trim automobile costume sketched on page 28. This is made up in a soft, thick, dull-finished silk that looks a bit like cloth, and is of the deep, rich topaz color which is so becoming to Madame Bartet. The skirt is narrow and without fullness at the waist-line. The front breadth overlaps and is caught up at the knee on the left side, making a pleasing drapery. The corsage is of topaz silk with collar and plastron of fine, white Malines lace. The wide armhole is outlined with a half-inch plaiting of topaz chiffon, and a similar plaiting borders the upper edge of the cuff at the elbow. A narrow belt of gray silk ends at the tiny tablier under silk-covered buttons. The coat which completes this costume is a cutaway which shows the entire front of the dress except for the surplice draping of the wide collar of gray chiffon. The three-quarter sleeve is finished with a soft cuff of gray chiffon and two large, silk-covered buttons. Posed low over her reddish hair, Madame Bartet wore a smart little Reboux hat of gray suède trimmed with paradise feathers in a deeper shade of gray.

A STOCKING DRESS

As I entered Madame Bartet's dressing-room, I noticed her dinner gown laying wrong side out in a little heap on the floor, not, however, in carelessness, for it had really been cleverly arranged by *l'habilleuse,* who stood waiting for Madame Bartet to step into it, which she presently did, and it was pulled on exactly as if it had been a stocking. This was the stunning gown of white satin and emerald green tulle sketched on page 28. There is a strong flavor of the

In "Bagatelle" Madame Bartet wears this automobile costume. Over the richness of the topaz silk is draped the quaint primness of a gray chiffon kerchief

Something of the frosty shimmer of the sea belongs to this white satin evening gown, over which is cast the delicate beauty of a green tulle mantle flecked with crystal beads

The charm of this coquettish negligee is the way it occasionally slips from the shoulders and the fronts fall apart, giving a glimpse of the diaphanous slip

moyen age in the way the satin is draped around the figure, and in the straight band of crystal embroidery which runs down the front of the gown from the top of the corsage to the hem. Above the knee the skirt is caught up in a deep, crosswise fold, which gives a pretty drapery and lifts the skirt to show the crystal beaded slippers of emerald satin. The bottom of the skirt is bordered with white marabout. Over the whole is hung a semi-fitted mantle of green tulle embroidered in crystal beads. The left side is caught up with the skirt drapery, the right side hangs free. Festoons of crystal beads take the place of sleeves.

A COQUETTISH NEGLIGEE

The attractive negligee which Madame Bartet wears in the last act is sketched next. A dainty, chemise-like slip of Alençon over flesh-colored chiffon is worn under a mantle of Persian embroidery, for at the moment the smartest negligees consist of flimsy slips of tulle or lace half hidden under gorgeous mantles. The charm of the whole thing lies in the coquettish way the mantle is carried. It never fastens, but is drawn snugly about the hips and tucked under the left arm. Suddenly it half slips from the shoulders, and as the wearer lifts her arm to pull it in place, the fronts fall apart, giving a fleeting glimpse of the diaphanous slip. It is of yellow chiffon embroidered in Persian colors.

The masculine stock of Beau Brummel is thus feminized and modernized in Paris to-day

Chic French mesdames are reverting to the picturesque, flaring ruche here worn with a high tulle stock

One of the prettiest departures from the simple coiffure is this with the double bang

THE LAST DAYS OF THE RACES

The last race of the autumn races at Longchamp has taken place. The unexpected warmth of the sun that day lured people early into the Bois. At the hour of *déjeuner* Armenonville presented quite as animated an appearance as it does during the spring season. It is amusing to note that a very large percentage—I had almost said one-half—of the people who dine in the smart restaurants are Americans. Mrs. Cary was there that day, becomingly gowned in a Chéruit costume of taupe velours de laine and carrying a muff and boa of pointed fox. Her small hat of taupe velvet was trimmed with a cluster of ostrich tips in the same shade.

Here, as everywhere, the Maharajah and Mahananee of Kapurthala attracted much attention. The Maharanee wore a modish costume of deep violet velvet. The coat flared slightly over the hips and the skirt was draped.

ODD WRAPS WORN AT LONGCHAMP

For afternoon wear the majority of smart suits are of plain, dark-colored velvets, fur-trimmed. Red is extremely popular this season. We have had old-red, brick red, geranium red, Egyptian red, and wine color, and now comes the most vivid red of all, appropriately called "tomato," for it has a rich yellowish tinge. These brilliant colors are used only in dull-finished cloth, such as ratine or velours de laine.

Russian blouses of gorgeous materials are worn with skirts of black velvet, moire, or satin. Doucet is responsible for a full, baggy blouse of red silk, with an all-over brocade of silver thread which gives it a frosty pink color. A Russian blouse of white moire bordered with skunk and worn over a black velvet skirt was conspicuous in the tea-room of the Hôtel Meurice the other day. Callot is showing a blouse of embroidered chiffon which has only one sleeve. It is needless to add that this is not for street wear.

Boas built on the lines of the fox boa are a trifle more chic just at present than the wide, soft scarfs of short-haired fur. Rather eccentric small fur wraps are being introduced in the place of the wide scarfs. One of the smartest of these is sketched on this page. It is made of broadtail lined with ermine, and what there is of it is cut on the lines of a sleeveless jumper. It hangs from the shoulders in the back, and is drawn through under the arms to the middle of the front, where it fastens snugly around the hips with a single button. Above the fastening the edges pucker slightly, showing the ermine lining. Let us hope that the wearer will not be obliged to face a cutting wind, for with the exception of two small tabs of white satin, the front of the corsage is entirely of tulle.

Another eccentric affair which offers protection to the shoulders only is shown just below. It is in the shape of a large hood and is developed in black silk quilted in tiny squares. The shirred edge of the hood is bordered with white fox, and the whole is held in place on the shoulders by two broad bands of black taffeta ribbon which are drawn surplice fashion across the bust, encircle the waist, and are knotted low on the left hip. The toque and muff are of quilted silk trimmed with fox to match the hood.

A broadtail and ermine wrap that has all the fascination of pretty eccentricity and uselessness

Most unique of scarfs is this which hangs as a hood in the back and crosses like a kerchief in front

FAR FROM THE GRECIAN BEND

The artistic lines shown in the Premet dress sketched above remind us that we are as far from the Grecian bend as we were two years ago. Width is given to the top of the skirt at the back by two unstitched plaits on the hips which fall out at the knee. The side breadths overlap in front in a sort of a surplice drapery. The front of the corsage suggests at the same time an Eton jacket and a blouse, all of the fullness being drawn toward the underarm seam and confined by a belt of velvet which outlines the waist-line in the back and at the sides. The fronts of the corsage extend in points over the skirt, and are trimmed with ball buttons and bands of velvet. The collar is of Malines lace, the tucker of white tulle.

NEWER THAN THE ROUND COIFFURE

The simple coiffure which has been universally worn for so many months is doomed, so I am told, and am tempted to believe, as I have quite recently seen several signs of change. Exquisitely simple, it was very becoming to youthful faces, but exceedingly trying to those which had lost the first bloom of youth. One reason for the change is, perhaps, the fact that during the openings, the couturiers presented an infinite variety of flaring lace collars, which were wired to stand rather high in the back. With the hair knotted at the nape of the neck these collars were impossible.

To give length to the short-waisted effect of the Eton jacket, the skirt is draped in a deep point

As yet, the high coiffure has been suggested only by subtle touches. The prettiest one that I have seen is sketched at the right of the three heads on page 28. This was worn by a charming demoiselle who possessed all the brilliancy of nineteen. Her hair was parted slightly to the right of the middle of the head, waved at the sides in the conventional modish way and loosely knotted low in the back. She wore the customary fringe, half of which fell over her forehead, almost touching her eyebrows, while the other half turned up, away from the forehead, with the ends curled under, making a soft puff. This is most suggestive of the *"croissant"* of the eighteenth century. Such a coiffure gives hight to the forehead and a most piquant expression to the face.

CULLED HERE AND THERE

A pretty finish for a high-necked blouse is shown at the extreme left of the sketch on page 28. A shaped piece of linen with hemstitched edges flares up prettily against the cheek, below which a stock of black taffeta is knotted around the throat. The middle sketch shows a blouse with a plastron and collar of wash tulle. At the top of the collar is placed a stiff, two-inch frill of a single thickness of batiste.

For afternoon wear, veils are no longer smart. Hats are still small, set well down over the eyes, and, with a few exceptions, tilt up slightly in the back, showing hair that is so well dressed that never a hair escapes. Within the last two weeks I have seen only two large hats which looked at all smart, and these were worn at the theatre with light-colored evening gowns. Both of them were of black velvet with the under side of the brims faced with pink chiffon which cast a rosy glow over the face.

Up-to-date suits show no lace frills. When the coat is thrown open, the most diaphanous corsage is displayed. Jabots are not worn, and frills of lace are rarely permitted.

E. G.

Décoll jackets this black satin theatre gown with gold-embroidered, black chiffon. A modest, hemstitched fold outlines the neck and runs into the girdle of black velvet. Plaited ruffles of white chiffon soften the black satin to the arm. Below the knees the back panel flutters loose as a train

Over a foundation of black velvet is draped black-beaded chiffon veiled in part with white chiffon. On the left hip is unexpectedly placed an inset of black-beaded, black chiffon. Skunk banding, rhinestone edging, black bead fringe, and a pink rose, add to the delightful trimming vagaries

Black velvet skirt partly hidden by silver-brocaded chiffon caught up with a rhinestone circlet. The somewhat sash-like arrangement of this tunic makes possible the display of a delicate insert of Venetian point lace on the right hip. The bodice follows much the same treatment as the skirt

WHAT HAS BECOME OF THE VAUNTED FRENCH SIMPLICITY, WE WONDER, AS IN SOME EXQUISITE ROBE WE FOLLOW THE BEWILDERING INTRICACIES OF LINE AND THE SUBTLE COMPLICATIONS OF MATERIALS

THE FURS OF INFORMALITY

For the Business-Like Tailor-Made Come Smart Little Furs Which Make a Not Too Expensive Gift

Muff of conventional shape in pointed fox, $27.50. The scarf matching it is shown below

Large muff of brown beaver, prettily lined, for $40. A tippet to match costs $25

MUFFS this season are of all sizes and all shapes. The most popular muff is large, flat, and soft. The newest muff is small and round, and the largest muff is built on the lines of a "traversin du lit" (round bolster) and comes from Luciles. This is quite a gorgeous affair, developed in the richest of brocades, or in silks and chiffons—rarely in fur.

Until recently only the larger animals were used for furs because their skins are easier to manipulate, but to-day, so great is the skill in tanning, the smaller animals are also used.

Moleskin is in great favor this year, and as a result, is subject to imitation. The coat shown on this page is a clever example of mole-dyed coney, which has much the same effect as the real fur at less cost.

In the last few seasons, skunk, raccoon, and other such inexpensive furs have been much used. Now civet cat, a striking black and white fur, a set of which is shown in the middle of the page, has been adapted by fashion. It is a short-haired fur that looks well with tailored clothes and as a trimming for sports suits.

Sealskin, formerly used chiefly for coats, is now made into scarfs and tippets of all shapes and sizes. A pretty set of this, one of the most drapable and therefore one of the most modish of furs, is shown in the lower, left-hand corner.

Instead of a Christmas card or the usual spray of holly, it would be a graceful attention to send in the box with a gift muff one of the pretty bouquets of artificial flowers that are worn pinned on the front. Either the round bouquet or the trailing spray is smart.

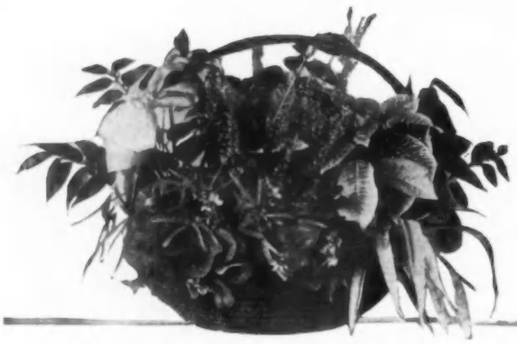
Smart for tailor-mades is this set of civet cat. Scarf $37.50; muff, $35

Hudson seal scarf, $29.50, and large, flat muff, $42.50

An animal scarf of pointed fox for $27.50

Coat of mole-dyed coney in the new three-quarter length, $150

"WITHIN THE LAW" OF MADAM GRUNDY FALL THESE PRESENTS FROM A MAN TO A WOMAN



Heather for luck, and cyclamen, grasses and plants for beauty in a basket of imported rattan. Price, $10

A glass vase holding a bouquet of orchids in a lace handkerchief. Respective prices, $6.25, $10, $9.75

THE social code prescribes that a woman may accept only candy, flowers, and books from a man, and in this, convention again proves itself a quaint institution, which, like language, may be used to conceal and to mislead. For a man may easily spend a hundred dollars on any one of this trilogy, and the most conventional of women may quite properly accept so costly a gift, yet if he sends a brooch, a ring, or a piece of rare furniture he writes himself "Outlander."

Further than this, she may know the price of the gift to its last cipher, but she must appear ignorant of the fact and respond with a cordial note of appreciation which might just as well be written in return for a single rose. It is bad form, says the world, to offer a woman anything she may wear or use, but a man may, with good taste, break his bank account in sending her such evanescent and useless articles as flowers and candy, for these come under the head of "simple" gifts. As for a book, a man who has just been presented to a woman may, with perfect good breeding, send her this token of his admiration, even if it contain between its pages rare prints and on the title page an autograph letter by its author.

In this era of gorgeous extravagance, the word "simple" has lost its old meaning. To the man unversed in modern gallantry, a box of candy that costs a hundred dollars is not simple; neither is a box of flowers that costs anywhere from one hundred to three hundred dollars, but some occult meaning has been read into the word by modern society, and the rest of the world accepts it.

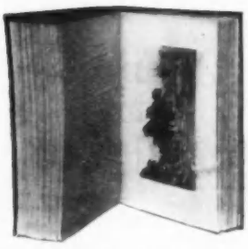
A "simple" bouquet may easily cost over one hundred dollars when the envelope is costlier than the blossoms themselves, which are costly enough at Christmastide.

The really artistic giver of flowers spends the monthly income of a successful working man on a single tribute to a "lady fair"—American Beauty roses at fifteen dollars a

(*Continued on page* 106)

Brass reading stand, $3.50, holding "The Standard Opera Glass," $2.50

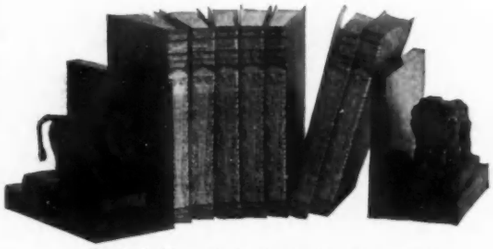
"Riding and Driving for Women," by Belle Beach. Price, $4



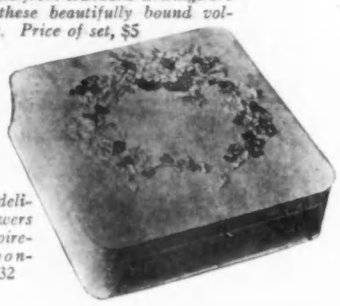
An especially pleasing gift for a woman is "Royal Gardens," by Cyril Ward, B.A. This is priced at $5

"The Girlhood of Queen Victoria" has both beauty of binding and interest of text. Two volumes, $9

Selected excerpts from standard writings are contained in these beautifully bound volumes. Price of set, $5



Book holder of finely sculptured bronze lions on mahogany stands, $40. The books are a set of Maeterlinck, $12



A wreath of delicate French flowers ornaments a moire-covered, bonbon-filled box, $32

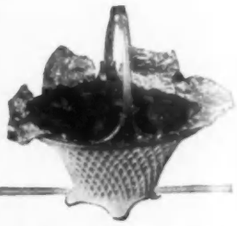
A silken, lace-frilled bag is a dainty receptacle for a pound box of candy, $7

A glass-lined, reticulated metal basket, filled with chocolates, $4

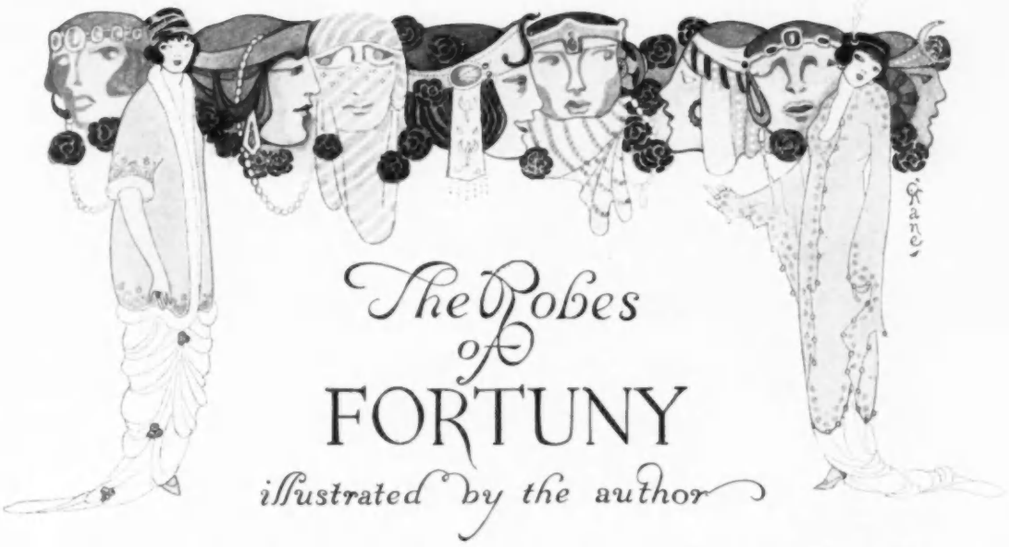
Silver box with a quaint Dutch repoussé design, filled with chocolates, $10.25

Tiny French bonbon box, with an inset medallion. Price, filled, $1.35

A jewel case that may be used in the boudoir when the sweets are gone, $3.75



A china basket makes a grateful and appropriate bonbonnière. Price filled, $3.65



The Robes of FORTUNY

illustrated by the author

TO be an artist of distinction in the world of dress and yet to be unknown and unexploited in America, where there is an eleventh commandment, "Thou shalt be well dressed," is almost an achievement. This, whether with malice aforethought or merely from the natural shyness of genius, Fortuny has accomplished. The name, though not the man, is well known to us. It is that of the famous Spanish painter of miniature genre subjects, the father of the present bearer of the name. The genius of that master of detail, that painter of minutely patterned fabrics, transmitted from father to son, finds expression in the wonderful robes M. Fortuny is creating.

AN ARTIST WHO PAINTS FABRICS

M. Fortuny is not a couturier. He is primarily, in the dressmaking world, a creator of fabrics. He takes a piece of unfigured cloth—chiffon, lawn, crêpe, what you will—and paints or stencils upon it a design of such rare beauty that it would be sacrilege to consider further decoration. Great squares so patterned—plateaux they are called—lined with a dull-toned silk, are sold to couturiers and decorators and by them developed into gowns, coats, table-covers, or whatever else their fertility suggests.

Besides these, M. Fortuny makes little unfinished tunics, robes, and kimonos which are stenciled with a border or other design, and which, with the aid of beads also of his designing, a bit of odd lace, or a band of fur, the dressmakers develop into gowns and coats very much à la mode.

AMERICA DISCOVERS M. FORTUNY

The beautiful robes of M. Fortuny, although well known in Paris, London, and Berlin, have only recently been imported into this country, so they are known to only the favored few. Miss Helen Sheppard, in whose delightful little shop some of them are to be seen, secured them through the influence of a famous American artist, long a resident of Paris. Enthusiasm for them is easily understood. So personal is their character that imitation would be well-nigh impossible. Therefore they appeal strongly to individualists in gowning.

The materials used are of a curious eastern texture which is woven to the order of the artist. These extraordinary stuffs, inwrought with gold that appears dim with age, and deft patterns in strange tones of grays, browns, blues, and greens, seem indeed relics of primitive magnificence.

The gowns depend for beauty, other than that of the fabric itself, entirely upon long, clinging lines. The cut is always simple, and the use of fantastic beads and cordings is the only ornamentation as they come from the hands of the artist. The transparent, loose robes are used unlined as house frocks. The dressmaker usually sells with them a sheath-like slip that is either slashed, draped, or plaited. When such a robe is backed by a color that throws the design into relief, a charming dinner gown is the result, and when fur is added, the effect has a richness like that of some antique Venetian costume.

Here there is no cutting, but, like primitive dress, the material is simply swathed about the figure

The large, square plateaux are stenciled and lined ready to drape into evening coats. When furs are added these are most luxurious. One of these squares is converted into a dinner gown by simply wrapping it about the figure with one end trailing on the ground. The other end of the material forms a low corsage. One shoulder is banded with sapphire tulle and the other with jewels. Such an arrangement is shown on this page.

PARTIALLY MADE ROBES

Perhaps the most beautiful robe in the collection shown in this country is one of an indescribable gray-brown, mummy tone. The lines on which it has been developed are indicated to the right of the decoration at the top of the page. A gold-worked design follows the edges of the wing-like sleeves, which are in one piece with the robe. The delicate material, weighted with the Fortuny beads, falls in wonderfully graceful lines.

An amusingly artless frock shows a stenciled design running in bands on a dead white background. This hangs straight from shoulder to hem, and is confined at the waist by a queer kind of string which reminds one of bookbinding and William Morris. This cord is run through ornate beads and knotted at the front. Such frocks are artistic without being studio effects—in itself an achievement—and sensationalism, which manywheres runs riot, is quite lacking.

SHORT ROBES AND LONG

One of the heavily stenciled coats is in the Russian style, the effect of which is hightened by the furs. This coat, unlike most Fortuny models, has a distinct waist-line, and an inverted plait gives to the scant skirt a slight fullness. A gold design covers the black ground material, which is edged by another line of gold stenciling upon green.

A wonderful tea-gown of voluminous gray-green drapery is stenciled in terra-cotta in a delightful design of fruit and flowers. Red cornelian beads deepen the color on sleeves and train, and a large stone lifts one side slightly at the corsage. The folds of this robe are much like those pictured in the lovely figures on Roman vases.

Most unique effects may be obtained with the short tunics. One simple model, such as is sketched to the left of the top decoration, is often developed, as here illustrated, into an evening wrap. Stenciling borders sleeve and coat bottom, and a band of fur following this decoration is all that is needed to convert it into a formal and fashionable, though far from ultra, wrap.

MARGUERITE O'KANE.

POETIC · LOVE

ONE of the things about which foreigners worry overmuch is what they are pleased to call the non-emotionalism of American men and women. As a rule, these critics are especially hard upon the American husband whom they accuse of such intense absorption in living up to his ideal of a good provider that he neglects to play the gallant to his wife. His matter-of-fact way of regarding his obligations in his matrimonial partnership has, say his critics, two deplorable results; it drives to the divorce courts those wives who crave more romance and gallantry than he gives, and it encourages the less sentimental type of wife to become self-sufficient.

THE foreigner's diagnosis, wide of the mark as it is, is but another manifestation of his inability to grasp the full significance of the fact that this is a "new world" in more than merely a geographical sense. And in nothing has its unlikeness to the old world been more pronounced than in the status accorded woman. She has been raised to the plane of comradeship with the men of her race, which to the foreigner, dominated as he continues to be by the oriental idea that it is woman's mission to please man, is an unthinkable position for her to occupy. The American way of accrediting women with minds as well as hearts has naturally had a tendency to check the sentimentalism that regards the opposite sex exclusively in a romantic light.

THE emotional attitudinizing characteristic of the relations of the sexes in European countries, American men have replaced largely by respect founded upon an all around appreciation of woman as a human being endowed with powers equal to his. Thus believing, he has opened the door of opportunity ever more widely to her. The women of all classes, including those of the caste of Vere de Vere, popularly supposed to be steeped in an enervating luxury, are proving by the devotion and intelligence with which they carry on their self-appointed public tasks that the men have not overrated their abilities.

AND in spite of busying themselves thus with a myriad of interests, they can, when they choose, more than hold their own in the field of coquetry with the most accomplished foreign practitioners of that pretty art. Only with them it is more or less of a diversion and not, as with Europeans, a life mission. And when it comes to romantic affection, no woman in the world is capable of tenderer devotion through long years of association than the American wife, as is attested by the great preponderance of life-long unions in a land where divorce is made easy and practically shorn of social stigma. And crowning evidence of all that romantic love is here a ruling force is the fact that the marriage portion has never been adopted as a custom, but is arranged only for economic reasons in cases where great estates are involved.

AS a propagandist of the theory of romantic love, the foreign critic is at a great disadvantage, for the world is slowly growing away from his idea of woman as a chattel and a toy. Even the men of the orient are beginning to adopt the American ideal for the mother of their races—a woman in whom romantic affection is a deep and abiding emotion, yet who well cultivates her mind and expresses herself in manifold activities for the public good.

Viscount Mandeville, Lady Ellen Millicent Louise, Lady Mary Alice, and Lord Edward Eugene Fernando, the children of the Duke of Manchester, whose wife was Miss Helena Zimmerman of Cincinnati

Little Jack Ward, the son of Mr. John Herbert Ward, and the grandson of Mr. Whitelaw Reid, ambassador to England

AS SEEN BY HIM

Steering a Sane Course Twixt a Sickeningly Sentimental Christmas and One Bereft of All Kindly Feeling —What the Presidential Election Means Socially

WITH gifts selected, with cheques made out for those to whom this latter form of monied tribute is more acceptable, with plans arranged for the holidays, with not unpleasant anticipations of indigestion with Yuletide fare, and with frost in the air, we find it quite impossible to get away from Christmas cheer. We are all swept into the maelstrom of popular feeling, willy nilly, and I think we all are the better for it. For the one extreme we have the sickly sentiment of the Dickens Carol, and for the other, the cheap cynicism of those who affect to despise old customs and traditions. Sometimes we are tempted to brand Christmas as an affliction; we enter into a feeling of resignment, resolving hopelessly to make the best of the situation. And yet, we must confess, that although we are quite aware that it is a time of greed and envy and petty meanness, there is a reverse of the medal. For once in the year we are made more human by all that is kindly and beautiful in this celebration.

We are so matter of fact these days that little that appealed to the tender feelings of our ancestors affects us except to make us smile. We have long passed the era of Christmas Waits, and blessings from merry gentlemen who are somewhat the worse for potations, and snow-covered landscapes with church spires in the distance, and Kriss Kringle, and gift-laden trees, and the joyous shouts of children happily surprised by trifles in the stockings hung up by the nursery fireside. The Santa Claus myth was long ago exploded by kindergarten teachers and by many of the Sunday schools. The up-to-date youngsters demand nothing else than this year's latest models in motors and wonderful Parisian dolls with elaborate trousseaux. Simple tastes are of the past.

Perhaps the best way out of the gift problem would be to go back to the still prevalent English custom of merely sending out individual Christmas cards. We frequently embarrass people who are not looking for gifts by sending them handsome tokens, and they feel that they must give something in return. Christmas is a torture to some sensitive souls, yet, although the principle of indiscriminate giving is all wrong, we cannot make up our minds to abolish the custom—it has so much of good in it.

REGARDING MR. WILSON SOCIALLY

This coming year great changes are to take place at Washington. There are so many new congressmen and senators, and so many of the people who have lived there through several administrations are flitting that the capital will seem quite a different place. There is no doubt but that in the White House itself there will be an absolute transformation. The Wilsons have always lived simply. The President-elect is the type of the college professor who has been born and "raised" in a small town in the South, and whose affiliations have been with serious-minded people. His father was a clergyman, and so was the father of Mrs. Wilson. The home life of the President-elect and his family possesses a delightful charm, but it is most different from that of his two predecessors. The Wilsons are gentlepeople in every sense of the word, and the three daughters are young women of cultivation and refinement, but they are not in the least frivolous. The Misses Wilson are more interested in art, settlement work, and music than in dancing. One cannot look for a repetition of the merry days when Mrs. Longworth was Miss Roosevelt. There has been question of whether Mr. Wilson, who is a total abstainer, will serve wine at State dinners, but this is a subject which his tact must solve.

The White House, however, is not the pivot upon which Washington or national society revolves. It is more like the Elysée in Paris—where, by the way, should M. Ribot be elected to the presidency of the French Republic in February, there will be an American hostess, as his wife is from Chicago. Democratic simplicity, however, if not carried to the point of intolerant Puritanism such as existed in the Hayes régime, would not be unwelcome as a change—we all like a different setting now and them. I only hope that the Wilsons will not carry their plain living to an extreme. We have had enough of the McKee baby stories and poor Mrs. McKinley's knitting. However, I do not fear any repetition of such incidents. There is a simplicity that is a virtue—that of the Cleveland type, for instance. I have never forgotten the second Cleveland term and a trip out to their cottage in the suburbs, where they always went at the end of the spring. It was a delightful June afternoon, and Mrs. Cleveland, always gracious, poured us out our tea and bade us grab in a cake basket for some ginger snaps. The day after Mr. Cleveland

(*Continued on page* 96)

The Groult manner of decoration, characterized by an almost bare simplicity, an original quaintness, and strange combinations of gay colors, as applied to a dining-room

The NEW NAÏVETE *in* DECORATION

A New Art Movement which Blends a Primitive Naïvete with an Ultra-Modern Sophistication, Claims Most of the Interior Decoration of the Paris Salon d'Automne

THIS year the *Salon d'Automne,* with unusual liberality, opened its doors to all schools of art; classicists, impressionists, cubists, and futurists were all represented. In consequence, the Salon was much larger than last year, and the catalogue numbered nearly two thousand exhibits, exclusive of the work of artists of the nineteenth century, the retrospective exhibition of Albert Braut's works, and the *Exposition du Livres.*

The paintings by the *Sociétaires* showed the usual proportion of eccentric designs and strange color schemes. But the critical Parisian public is no longer amused by the idiosyncrasies of the extremists. The futurists and the cubists have become commonplaces of art and fail to provoke rarely more than a passing smile.

Henri Mattisse, whose work has caused so many warring discussions, sent two canvases to the exhibition, one called *"Intérieur"*—of what it was impossible to tell—the other, *"Capucines à la Danse,"* a composition of flame-colored contortionists. Evidently these had been painted during his maddest period, and it is difficult to reconcile them with the remarkable paintings which this talented man exhibited at *"La Triennial"* a few months ago.

After making a tour of the rooms and ending with a veritable chamber of horrors where the most daring of the cubists showed sculptures as well as paintings, it was indeed restful to enter the section devoted to the nineteenth-century painters.

A large portion of the Salon was monopolized by foreigners this year, notably the Spaniards, Ramon and Valentin d'Zubiaurre, Zarraga, and Echevarre; an Italian, de Cherico; the German, Bloos; the Russian, Tarkoff, and the two Poles, Muter and Zak. Fine examples of American talent were also to be seen.

The artists' colony is much interested at present in the work of a protégée of Jules Flandrin, who first recognized her talent. She has already exhibited at the *Salon des Indépendants,* and now she comes to the *Salon d'Automne* with two canvases, *"Le Chat Noir et la Chatte Blanche,"* and *"Les Soeurs Couseuses."* The discovery of this young woman was as romantic as that of the author of *"Marie-Claire,"* whose friend she is. A story is current that this new genius brought as a gift to Charles Louis Philippe a painting of *"La Pauvre Marie"* standing before a closed window, which picture he treasured as long as he lived. No less a critic than Arsène Alexandre predicts for this artist, Mme. Jacqueline Marval, a great success.

DECORATIVE ART EXHIBITS

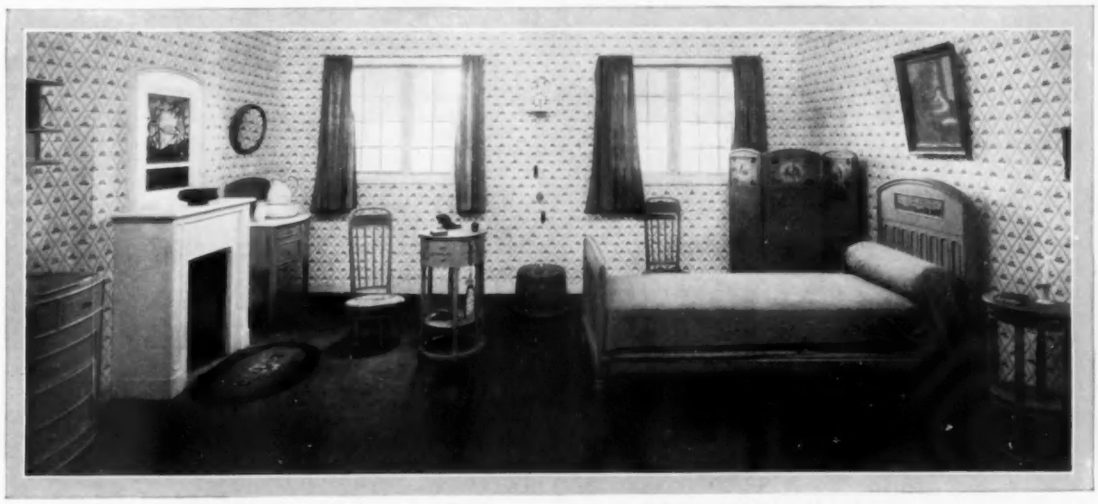
Decorative art is gradually assuming an important place at all the great Salons, though up to the present time the exhibitors have received little encouragement from the government, which goes on buying worthless pictures to be inflicted on the provincials. Representing a group of the great industrial establishments, M. Bigaux this year offered the sum of a thousand francs to be given as prizes to one or more exhibitors in the department of *"Les Arts Décoratifs."* Mme. Ory-Robins received a portion of this money as a prize for her design for a curtain destined for the new *Théâtre des Champs-Elysées.* To Mme. André Hellé was awarded a prize for original toys, and for a group of dolls dressed like the peasants of Brittany, Berri, Normandy, and Alsace.

THE CHILDLIKE SCHOOL OF ART

L'École d'Art Décoratif Martine, one of the Poiret enterprises, exhibited many designs printed on heavy toile and cotton, similar to the coarse, quaintly figured materials which were a fad for summer gowns.

These stuffs are, however, best suited for curtains, portières, wall, bed and furniture coverings. A design for a cretonne by one of the students of this school was inspired, at least so says the label, by a visit to the horticultural show. Here upon a background of vivid blue stands a large tree, its black branches ablaze with magenta flowers intermingled with orange bloom and some in lighter shades of cerise.

Fortunately there is an explanation, as simple as interesting, for this seeming eccentricity. And this is it: Minds that have been trained to think and look at things along certain lines and in certain lights can never, or never without great difficulty, be brought to look upon them in any other way. Many combinations we consider beautiful only because we are accustomed to them, and the untrammeled mind finds excellence in things that prejudiced souls would never dream of, and dreaming, would dare not to expound. Consequently to attain ideas of an entirely new order, one must get at the child in himself and set him free to create what he will. Naturally, then, *"L'École Martine"* advocates that its students be taken in their early youth, with intelligence untrained, and with no preconceived notions of the generally accepted standards of the harmony of colors. They are taken to flower shows. They are taken to the



Particularly fitting for the child's room is this simple and odd treatment, the result of the new ideal of a childlike attitude toward beauty

country. They are taught to observe nature. Then they are given paints, paper, brushes, and told to express what they have seen as they have seen it. These designs are given to the director, who criticises, accepts what he finds good, rejects what is bad. Just how much is student, how much is master, it is sometimes difficult to tell, but the results as shown in the designs in the cretonnes and hangings exhibited at the Salon are really marvelous.

CUSHIONS IN DECORATION

The largest display of the school is in cushions. There are hundreds of them in manifold shapes and sizes, very striking, very effective, but one cannot help feeling that in some instances they might prove somewhat noisy as daily household companions.

The walls of one little room were charmingly covered with creamy linen printed with a conventional design of large, widely spaced, rose-colored flowers with shaded blue leaves. A similar design was in a darker shade of red, and the cream ground was striped with lines half an inch wide, of deep Saxe blue.

When these striking designs are used for furnishings, the sash curtains are kept to the tone of the background, and the carpet or rugs carry out the tone of the design. In comparison with a room furnished in this manner, the usual flowered-cretonne room appears insipid. The rich, subdued colors, the quaintly original designs of these materials are of sufficient range to suit individual tastes, and are especially attractive for bachelor apartments and country houses. Thin materials woven in the same colors and designs are used for linings of window curtains, for which purpose common, unbleached sacking is also sometimes used.

A wonderfully convenient dressing-table which, when closed, resembles a cabinet

An arrangement for a smoking-room or library was shown which had a deep, wide couch built at one end, and was piled with cushions covered with strong, durable stuff. Noticeably a novelty were the shelves built at each end, designed to hold a few favorite books within easy reach. The top shelf served for smoking things, and there was a convenient drawer to each separate shelf.

A linen material woven in dark colors in an old-fashioned calico design would be delightfully novel for a bedroom. The groundwork is old blue, and thickly sprinkled over it are small, red roses. This is used for the counterpane, the long roll at the head, and the two prayer cushions beside the bed; the chairs are also covered with it, as are the small, flat foot cushions. Over thin, bluish-white sash curtains hang long, straight curtains of this oddly figured stuff. When such a dark material is used for furnishing, the walls are covered with a plain toile of the lightest shade of the groundwork—a perfect background for a few carefully selected pictures.

NEW IDEAS IN DECORATING

Blue was the prevailing color of a room arranged by the Maison André Groult. The wide window was covered with a straight hanging curtain of white crêpe de Chine, which was trimmed across the bottom with three four-inch frills of dark blue crêpe. Over it, looped with blue bands, were draped full curtains of the crêpe edged with blue silk ball fringe.

A little country house has the windows of the hall, living-room, and kitchen draped with ordinary red and white gingham woven in inch-wide squares. This is a most cosy furnishing.

A stunning dining-room shown by Groult, illustrated on page 36, was decorated in dark green, relieved by just a touch of yellow. The walls were painted gray, with a carved band painted light green topping the high wainscoting. This wainscoting was in a darker shade of gray, and ornamented with sheafs of red and deep blue field flowers. A broad alcove running almost the entire length of one side was separated from the rest of the room by a low step and by curtains of coarse sacking in a rich shade of dark green with four-inch-wide stripes of a darker shade outlined with yellow. Over the enormous square table of African

(Continued on page 76)

An old-fashioned stiffness in the lines of the furniture and a flat decorative treatment of the colors marks this type of decoration

Attractive Russian oval ash tray, size 9 inches by 5. Price, 50 cents

Russian wall-candlestick with reflector and pierced railing. Price, $3.50

Urn-shaped Russian compote of unusually graceful design. Price, $1.50

A full equipment for serving tea in Russian fashion consists of a samovar which is used as a hot water kettle, a tray, teapot, and bowl, $25

A Damascus bowl of pierced brass in a graceful, low design comes in several sizes, costing from $2.50 to $7

Long-stemmed flowers look well in this Russian pitcher of beaten brass. The hight is 12 inches and the price $1.25

Oblong humidor with interlining of zinc, in English design with raised coat-of-arms. Price, $4.50

Russian flower vase which comes in sizes from 15 to 36 inches high. Prices, $1 to $8

SHAPELY BITS *of* BRASS *for* WALL *and* TABLE

SINCE man first bent sturdy metals to his will, brasses have been prominent among the household articles of utility and decoration. To-day they are valued chiefly for the artistic beauty of their shape and color. The odd designs and mellow glow of these quaint pieces are a pleasing addition to almost any room. The old pieces may be adapted in a variety of interesting ways to modern uses. Open kettles and pots serve admirably as jardinières, and the smaller jugs and vases for cut flowers, while sconces, platters, warming pans, and many other pieces need only to be hung on the wall to show their own excuse for being.

Brasses of all nations and times are obtainable today, each bearing the impress of its age and country. England furnishes a variety of well-designed candlesticks, warming pans, and cooking utensils, which were likewise extensively reproduced by the American brass makers in Colonial times. From Holland come quaint milk cans and tobacco boxes; the modern ones are often beautifully engraved. India claims a debt for her exquisite craftsmanship in the pierced brass work, examples of which are seen in the many lovely lamp shades so popular in America. From Russia and Turkey come the familiar samovar and the less familiar brazier.

The seeker after brasses who craves a picturesque experience as well as his spoil, will be rewarded by a trip through the New York Ghetto. In this quarter, swarming with aliens, each of whom might have stepped from a canvas by Rembrandt, are to be found, in the pokey little brass shops, many old pieces of Russian beaten brass. Oftentimes these have been brought to this country by the emigrants themselves, and other pieces are modern reproductions which preserve the charms of the crude lines and often the beauty of the original workmanship as well.

Vase of Russian hammered brass with double handles, $2.50

This Russian coffee pot may be had in three sizes, $1.25, $2.25, $3.25

A heavy, shimmery silk radiant with peacock shades, and shot through and through with gold and silver threads is draped smoothly over bust and hips, but hangs in a long point at one side. Over the shoulders is drawn a frail lace kerchief which tucks softly into the high girdled corsage and is puffed into the diagonal band that confines the back skirt drapery. Gown designed by Maurice Mayer

Something of the old, something of the new is quaintly expressed in this Callot reproduction. Old are the angel sleeves, and old is the full, trailing flounce of Malines lace on net; but the cutaway, pannier-draped tunic, the deep slit in the front, and the rich embroidery of amber beads on amber net are quite new

Over a robe of cream satin slips a long tunic of creamy net, and over that a second. The first is brilliantly bordered with spangles, and the little tunic is all aglow with flowers in reds, purples, and greens. There is besides a zigzagging border of crystal beads and a heavily beaded side border. Down from the tunic sleeve runs a mousequetaire sleeve of the net, fastened at the wrist with pearl buttons. Poiret model

IN EVENING CLOTHES THE ARTIST HAS A FREER HAND THAN IN OTHER BRANCHES OF DRESS, FOR HERE IT IS MORE POSSIBLE TO DEVIATE FROM THE NARROW PATH OF THE TRANSIENT MODE AND CREATE PICTURE GOWNS OF NO PARTICULAR PERIOD

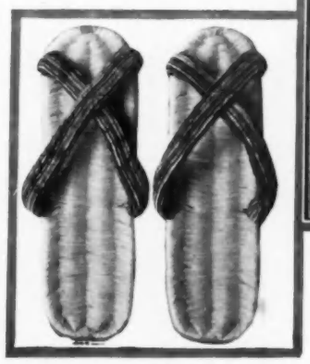
MODELS FROM GIMBEL

THE ART OF CHINA AND JAPAN EACH CONTRIBUTES ITS QUOTA TOWARD FILLING THE CHRISTMAS STOCKING

Reading glass, $7.50; shoe horns, $5 each. The handles are of carved deer horn

Flower basket of bronze-stained, polished bamboo, 12 inches high, for $2.50

Vase of Chinese porcelain on carved teakwood stand, measuring in all 14 inches high. Price complete, $3.50



Bathroom sandals of woven wicker with straps of bright-colored velvet. Price, 75 cents

Laundry list of hand-painted silk crêpe with black pins for indicators, $1

Opera bag of oriental embroidery with handles of jade and tassels of silk and gold, $9.75

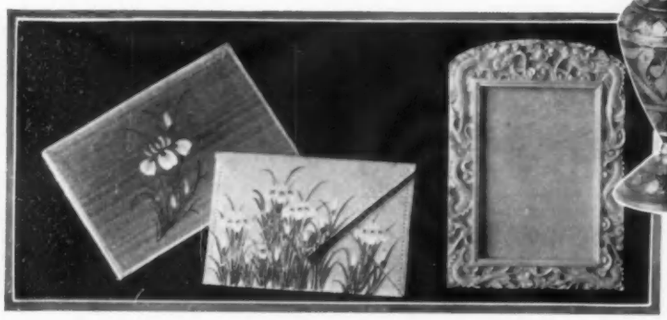
Theatre bag of Chinese embroidery and blue silk, tasseled in blue and gold and held by jade rings, $5

Basket of brown wicker topped with hand-painted crêpe. Prices, according to size, vary from $1 to $2.50

Antique, carved teakwood stand holding a box. Pedestal at the side. Price complete, $25

A gold-finished metal vase, inlaid in color, is priced at $2.25

White cotton Japanese tablecloth printed in dark blue; size 1¼ yards square; price, $1.25



Silk cardcase of hand-painted crêpe put up in a dainty box; size about 2 x 4 inches; price, 50 cents. The cardcases may be had in a variety of designs and color. Carved ivory picture frame, $6.50. The frames come in several sizes

Sandalwood cribbage board inset with ivory, in the interior of which are kept the pins and cards. Price, $2. The carved sandalwood box, lined with red velvet, is made in different sizes, and priced from $1.50 to $9.50

THE ARTS OF POTTER AND PAINTER ARE COMBINED TO PRODUCE THE LOVELINESS OF COLOR, SHAPE, AND SURFACE IN FAIENCE AND GLASS

A 20-inch lamp of Copenhagen faience is priced at $15

Jardinière of Copenhagen ware, 11 inches high. Price, $24

A Sèvres bisque statuette called "Summer" is one of a set of four modishly attired seasons; $240

Green and blue vase of Copenhagen faience, 9 inches high, $9

Electrolier of yellow Aurene glass, inset with green, 14 inches high, $20

ONE of the most important additions to ceramic art in recent years is that of the Royal Copenhagen porcelains and faience, which incorporate many of the most beautiful features of antique work while possessing a style and individuality distinctly modern.

Following the best traditions of this art, every specimen from the Copenhagen kilns represents, in modeling and design, the best work obtainable from artists and sculptors. All decoration is painted under the glaze, directly on the paste, and from the baking only perfect specimens are selected for completion. The softness and transparency of the glaze vies with that of the early Dresden and Worcester pieces which are also reproduced.

Not the least interesting among the Copenhagen productions are figurines made of a composition of terra-cotta and bronze to simulate bronze. Many antique and modern bronzes are copied in this substance with highly satisfactory results. The Copenhagen animal figurines are perhaps most widely known of all their works. These portray the animals in characteristic attitudes and exhibit a vivacity and grace that are wonderfully realistic.

Except in the faience, soft colors predominate, and gray, blue, and fawn are handled with exquisite delicacy of shading. In the faience, however, the colors are deep and rich. Sapphire and orange in patterns resembling Majolica ware give a finely decorative quality.

The ever-beautiful bisques from the historic Sèvres works show an undiminished beauty of modeling and are quite modern in conception and costume.

From the Haviland works come many new designs in glass and porcelain. The opaque, yellow, Aurene glass is particularly lovely.

Examples of beautiful china are innumerable, and as gifts they have a charm for the woman whose home decoration is her pride.

A lovely "art nouveau" vase, 6 inches high, priced at $1.50

White and gold plate—one of a dinner set—$30 a dozen

A tulip vase in faience, 6 inches high, costs $1.50

From England comes a Wordsley engraved glass pitcher made in sizes from 1 pint to 2 quarts. A 1-quart size costs $4

Goblet to match plate shown above, $24 a dozen

Porcelain vegetable dish in white with gold design. Price, $14

Aurene glass vase, 8 inches high, priced at $3

A beautiful, large jardinière of Copenhagen porcelain decorated by V. T. Fischer, the celebrated animal painter. Price, $1950

An attractive breakfast set of white porcelain decorated with a border of blue and gold is arranged on a papier-mâché tray. Price of set, $9.80; tray, $2

Copenhagen faience flower vase with perforated top. Price, $3.50

Flower vase of Copenhagen faience, richly colored, $3.50

SPORTS SUITS IN WHICH THE OUTDOOR GIRL MAY COMFORTABLY TRAMP AND CLIMB SHOULDER TO SHOULDER WITH THE OUTDOOR MAN

SUITS FROM FRANKLIN SIMON & COMPANY

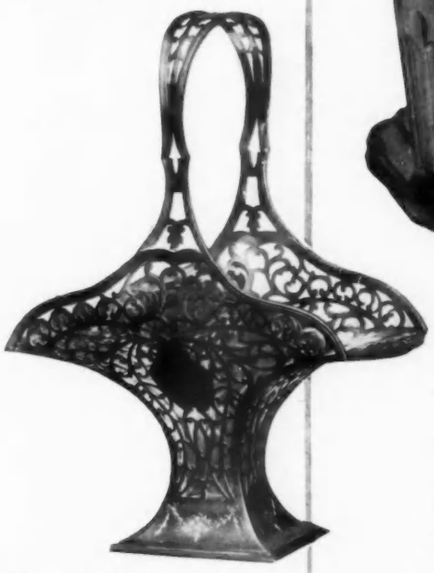
The owner of this outing suit will feel all the masculine joy in pocket possession. Two hip pockets, two breast pockets, and one on each cuff for coin purse or handkerchief, make a satisfying array, yet so well tailored is the coat that the lines remain flat. The plain, gored skirt is an easy walking width, but for arduous tramping and climbing the fronts may be buttoned back to form a divided skirt

The skirt of this model is the same as the other, of which a back and front view are shown, but the jacket is a regulation Norfolk—a style that makes an excellent separate coat to wear with odd skirts as well as with its own suit skirt. There are, however, only two patch pockets, one over each hip. Either of these sports suits is smart and serviceable developed in corduroy, tweed, or khaki

A covered, silver hors-d'œuvres dish. The convertible cover may be used separately. Price, $15

Pressed glass bedroom set—tray, pitcher, glass, candlestick, match-holder—in an excellent Colonial design. Price, $1.50

A rock crystal salad bowl, 9½ inches in diameter, sets in ice bowl measuring 7 inches across. Price, $19.50



Pierced, solid silver basket, 12 inches high, in new Marie Antoinette design, $53

GIFTS OF QUALITY AND UTILITY IN SILVER AND GLASS, SOME OF WHICH, BY REASON OF THEIR COMPACTNESS AND CONVERTIBILITY, RENDER DOUBLE SERVICE

A small sterling silver vase for single blossoms costs $14.50

Solid silver pitcher on Pompeian lines for long-stemmed flowers, $82

Lavender salts jar of glass, 7 inches high. Filled, $5

Glasses engraved in an unusual Egyptian lotus design. All sizes may be had

Sizes shown: Goblet, $6 a dozen; claret, $5.50 a dozen; champagne, $6 a dozen

Guernsey hot milk pitcher of Sheffield plate. In a 1½-pint size, $5

Sheffield plate egg boiler, with egg rack and water receptacle, which are to be placed in the boiler, $9

Plated silver nut or bonbon holder, 8 inches high. Price, $7

Glass cocktail set decorated in silver deposit. Decanter, $8.50; mixer and six glasses, $16.50

NOT ALONE FAITHFUL COPIES OF LINE AND FORM ARE THESE PRINTS AND CASTS, BUT THEY REPRODUCE EVEN THE MELLOW TONES AND FADED TINTS OF ANTIQUITY

Hand-colored photogravure of the famous portrait of "Mrs. Hanbury," by Reynolds. In a mahogany frame it costs $4.50

An added charm is lent this sepia carbon of Nattier's "Marie Louise" by the novelty of the old-gold frame. Price, $7.50

A picture as delicately colored as Angelica Kauffmann's "Paris and Oenone" should be framed only in narrow gold. Price, $3.50

THE extreme rarity and value of old ivories have placed them beyond the possession of many who would be interested in studying them, and not until very lately have copies been produced to disseminate the knowledge and make possible the study of these fascinating carvings.

In a little side street not far from Fifth Avenue an artist craftsman has established his studio. Like a true artist, he has studied every detail of the history and development of his art, and therein lies the secret of his amazing success in reproducing in plaster the wonderful work of the ivory carvers of centuries past.

The productions from this little workshop of the arts cover a wide range of centuries and schools. Among them are reproductions of objects made in classic times when the Roman emperors and consuls employed ivory workers to perpetuate their names and achievements, and also of later centuries when Christianity made art the handmaid of religion, and all craftsmanship as a result assumed an ecclesiastical aspect.

These beautiful copies of ancient masterpieces are eminently suitable as gifts, for they possess both artistic and historic interest. The copies of such panels as those of the diptychs of the Roman consuls or the small panels depicting medieval scenes may, of course, be adapted to other uses besides hanging upon the wall. The same is true of the copies of missal and breviary covers which are sometimes used for the backs of hand mirrors. A reproduction of an antique font or receptacle for holy water is charming as a vase or jardinière.

With the popularity of eighteenth-century French and English styles of decoration there is naturally a great demand for reproductions of the paintings of that period. These may be had in a variety of charming prints in brown tones, or in the delicate, pastel colors that are so exquisite a part of the paintings by Nattier.

A Bartolozzi engraving of "Fire," after Cipriani, decorated in Renaissance style and framed in gold, $5

Copy of a richly bordered Carlovingian panel of the Xth century. Size 4 by 6½ inches; price, $1.50

An artistic Christmas card is this lunette of a Madonna, by Lucca Della Robbia. Price, 25 cents

The dull gold of the frame tones into the brown of this carbon print of Corot's "Soleil Couchant," priced at $2.75

Of ivory plaster is this panel of a Gothic triptych. Size, 3¾ by 7¼ inches; price, $1.50

Leaf of a famous Roman tablet in ivory plaster. Size, 4¾ by 11½ inches; price, $2

Copy of antique bookcover in a plaster panel with imitation metal framework inset with jewels. Size, 7¼ by 9¾ inches; price, $10

The original of this plaster vase, 7 inches high, priced $3, was a holy water vessel

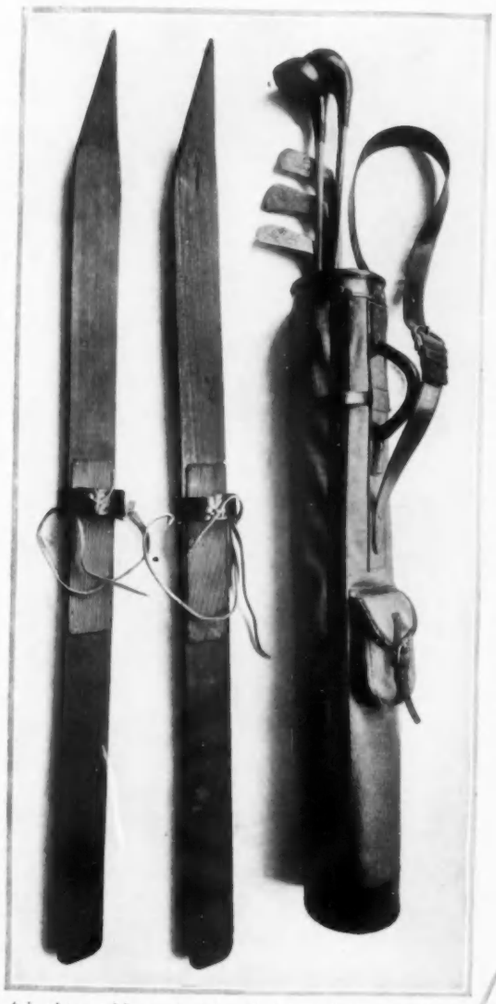
Leaf of a Roman diptych, copied in ivory plaster. Size, 4½ by 11½ inches; price, $2.50

FOR THE EMBRYO ATHLETE

A MERRY Christmas for the boy no longer interested in toys would be quite a problem were it not for the number of sports of which he is fond, and that at the age of twelve or thereabouts he is beginning to take more interest in personal adornment. Therefore give him a scarf pin, not too large nor elaborate to be appropriate, a simple watch strap, cuff buttons, neckties, a seal ring perhaps, or a fancy waistcoat, any of which articles will delight his awakened peacock soul.

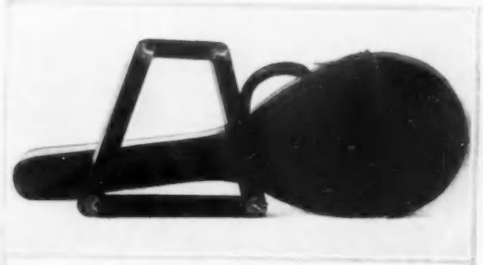
Sports, however, are the real object of life to the boy who has outgrown the nursery. Not only must the giver remember the winter sports, like skeeing, snowshoeing, skating, and coasting, but also that summer is coming when the boy has even more time in which to amuse himself. To have a golf course or even a tennis court in the immediate vicinity of the house is not possible for every boy, as too much space is required, but on a plot of comparatively smooth turf, eight or ten feet square, clock golf may be set up. This is a game which not only affords much pleasure at odd minutes when there is not time for tennis or other games, but a valuable proficiency in putting may thus be acquired.

To play clock golf, set the metal figures in the turf in the form of a clock, as in the illustration; place the ball at figure 1 and from this put it into the hole with a putter in as few strokes as possible, and so continue around the dial. The contestant making the fewest strokes wins. From time to time the cup is reset in the turf circle, not only to keep the grass in better condition, but to vary the putting distance from each of the twelve holes.



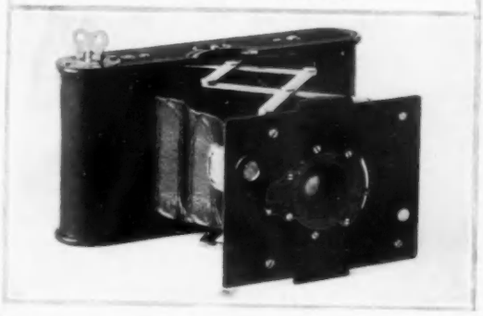
Ash skees with straps of leather and rubber treads. Price, $2 to $7 a pair

Golf bag of canvas, leather-trimmed, for $2.75. Children's golf clubs, $2 each



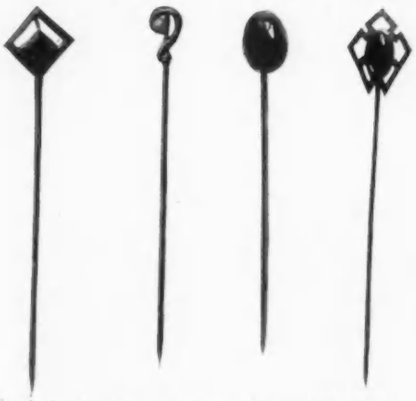
Racquet press of wood with drop screws for $1. The tennis racquet holder of heavy sole leather costs $5.25

Snowshoes of hickory laced with gut can be had in prices ranging from $1.75 to $3.75, according to quality



Folding pocket camera, size 4¾ by 2½ inches, which takes pictures 1⅝ by 2½ inches, $6. With an extra fine lens it costs $25

A set for clock golf, which the junior golfer will greatly enjoy, consists of pronged metal figures and a tin cup to be set in the turf. Price, $5



Scarf pins for the young Beau Brummel. Gold-set amethyst, $3.50; gold question mark and pearl, $1.95; gold-set cat's-eye, $3.75; gold-set topaz, $1.50

Good style fob of stitched leather, mounted with nickel buckle and snaffle, 35 cents

Roller and hockey skates for warm and cold winter days. The prices range from $1.75 to $5, according to quality. The oiled leather moccasins are worn with snowshoes and cost from $3.25 to $4.25

Exceptional hight and slenderness are moderated by full draperies and horizontal lines

Small pieces of fur frequently find a niche of usefulness in millinery trimmings

Many remnants enter into the making of this gown, but the whole effect is harmonious

SMART FASHIONS FOR LIMITED INCOMES

The Extravagance of Indiscriminate Bargain Hunting for the Woman of Moderate Means—The Economy of Fur as a Trimming

WOMEN with moderate incomes are frequently those with mistaken ideas of economy. They imagine any article of dress which can be bought for less than its usual or actual value is a wise investment. There is no greater mistake. In reality, bargain hunting, as an indulgence, must be rigorously shunned by the woman of limited means if she desires to present an harmonious appearance. It need not, however, be eschewed by the wise woman seeking price reductions in the things she finds essential at the moment. But discretion and judgment must be exercised, especially now when fashion no longer demands slavish adherence to one or two models, but permits, and even encourages, indulgence in personal predilections for certain forms, colors, and adornments, that individuality may add variance to the scheme of life.

THE FATAL LURE OF REMNANTS

Let no woman buy remnants, either in trimmings or garments, simply because they please the eye, and without regard to her needs. Though she lull her conscience with the pleasing sophistry that such remnants will come into service some time, she will find herself constantly endeavoring to put them to use, preparing for herself not only an unquiet spirit, but the outward appearance which suggests "something old, something new," and she herself becomes a thing of shreds and patches with nothing really right and in the mode. Moreover, so clever in psychic interpretation are we all in these days, that a woman of this type will never be able to hide the fact that she is a person of confused ideas, lacking capacity for clear thought which would enable her to visualize her needs and express them harmoniously.

If the woman of moderate means will ask herself, when buying, if her purchase is an essential one, if it will be becoming to her, if it will suit her hair, her eyes, her hight, her style, enhance her personality, if she will need it now—not next season, nor next summer, nor next winter, but now—she will have no cause to fear the prickings of conscience on the grounds of extravagance, and she will be able to convey to others the assurance that she possesses the most potent of all thought forces—the power of concentration.

Fur and flowers on a picturesque creation for the afternoon

THE CARE OF LITTLE THINGS

There are certain clothes essentials—gown, coat, hat, gloves, shoes, and in winter, furs—which are outward evidences of personality and which every woman must consider with the greatest care. If these be badly chosen, their wearer has failed in her first appeal to others. She has proved herself indifferent to what is, after all, one of the duties of every woman's life—to be personally attractive.

Well-placed trimming counts for much in a tailored suit of this simple style

It is to the consideration of these essentials—the care that her gloves are properly chosen for her frock and hat, that her shoes are selected for the occasion—that the woman of the city is often more attentive than the woman of the smaller towns or of the country, perhaps because the former is incited by the sense of constant competition with other women. Very often she does not spend as much money upon her clothes as the out-of-town woman, but she dresses with thought, and by observation learns to know just what will be the demands upon her, and so avoids all unnecessary purchases.

THE ECONOMY OF FUR

The arrival of winter is, in America, however it may be in Paris, the signal for furs, and what an unusually furry season this one is becoming! Fortunately the variety, both in style and quality, of furs has grown in accordance with the demand so that individuality may be satisfied.

To-day furs may be bought at all prices, and without that feeling of extravagance which in our grandmother's time was coupled with almost prayerful thought when a purchase of furs was involved. Then it was looked upon as an investment not only for the present generation, but for several to come. Furs have a lasting quality, even the cheapest of them, that enables them to be used for several seasons, if not for a generation or two, first as coats, scarfs, muffs, then later to be remodeled or to serve as trimmings. This happy state of fur affairs enables the woman of limited means to be as attractively clad against cold weather as her wealthier sister. The humblest of animals, not excluding the cat and the dog, are now used for fur, though never do they appear under their rightful names. Then there is opossum, skunk, and raccoon, as well as some of the wolf pelts, all moderate in price.

THE FUR-TRIMMED SUIT

The suits illustrated at the bottom of the page show that fur, if properly used, is quite as adaptable to the simple tailor-made for general street wear as for the suit of velvet for receptions or carriage wear. The suit illustrated on the left might be made of dark blue velours de laine or of blue whipcord with the collar and cuffs of dyed raccoon. This is frequently called skunk raccoon, as it is black and not unlike skunk. It may be bought in a good width for the sleeves at $6 a yard and in a wider width for $8 or $10. As little is required and as it wears extremely well, it is not expensive. A muff of dyed raccoon can be bought for $20, and sometimes even for $17. Such a suit could also be suitably trimmed with civet cat—a striking black and white or brown and white fur which is very smart just now.

For the more elaborate suit on the right chiffon velvet or velvet plush in the striking new red, the shade of a tomato, would be charming trimmed with this black raccoon, or it could be developed in a deep blue with opossum. A collar such as is used would have to be made to order, but a furrier will make one by any pattern wished, ready for the dressmaker or tailor to adjust. In dyed raccoon the collar would cost in the neighborhood of $25, and an opossum from $30 to $40. The narrow banding would be $6 a yard, and the cuff width, $9. The muff would cost $20.

A good-looking walking suit to wear with separate furs is shown in the upper, left-hand corner. It may be made of heavy blue serge or whipcord with well-placed trimming motifs of black soutache braid.

Fur as a trimming, however, is not confined to street or carriage costumes. It is frequently used to add just the contrasting note needed on beautiful evening gowns.

FUR AS A GOWN TRIMMING

The lovely dinner gown which is illustrated on the right of page 46 could be achieved by the woman who had bought wisely remnants of material and trimming. Over a plain crêpe de Chine foundation an overdress of brocaded crêpe could be draped and caught up in front with a short bit of trimming, similar, but not too similar, to that used on the waist. Plain chiffon or crêpe de Chine may form the underwaist with the side sections and sleeves of the brocaded material or even of delicate allover lace. One shoulder band matches that outlining the point of the bodice drapery, and the other is different in design but harmonious in color. A short length of fur completes the bottom of the underskirt, which requires but a yard and a half, while the more ample train is plain—an economical and attractive arrangement. Though many elements enter into the making of this gown, if rightly chosen they each fall harmoniously into their appointed place.

Allover lace, flouncing, and charmeuse are used in a manner particularly charming for a slender figure in the evening gown on the left of the same page. The bodice should be made over a China silk lining with the upper part of chiffon; over this lace and silk are draped. A lining is not essential for the skirt as a section of mousseline de soie or chiffon may be set into the charmeuse overdress to form a foundation for the lace flounces. The upper pannier is formed of a separate piece which puffs across the front and sides and is set into the side-back seams of the train. Chiffon velvet in green, or charmeuse in deep pink with deep cream lace would each make a charming combination.

THE PLACE OF FUR IN MILLINERY

Many women have ermine or sealskin garments laid away, fearing to waste them in remodeling. It is the part of wisdom, however, to bring them to the light of day once more and use them for trimming or, if possible, for a scarf and perhaps part of a muff. The illustration in the middle of page 46 shows a band of ermine used on the hat to match it to the scarf and muff. This, by the way, is a charming hat for a young girl. It is made of velvet in tam o' shanter effect with a single plume at the back as trimming.

The black velvet hat below the tam o' shanter is a striking model. The sweeping, skunk-edged brim is rolled back at one side and held there by a creamy rose centered with rhinestones.

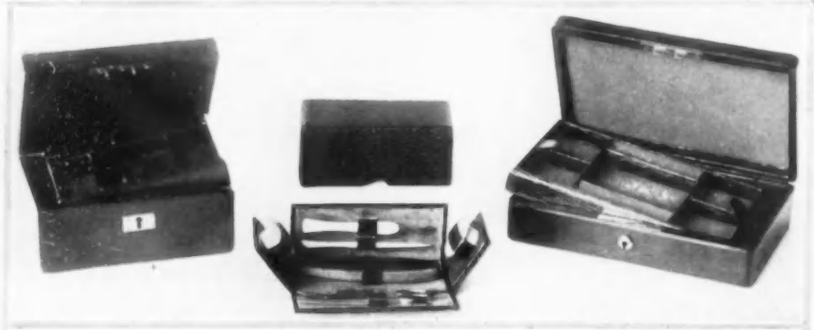
Another use of fur as a millinery trimming medium is shown in the middle of this page. Against the round crown of a blue velours hat is laid a lighter blue, uncurled feather with a wired stem of skunk.

Fur forms the unnatural but fashionable stem for the uncurled feather

The addition of a fur collar and cuffs is an inexpensive way of smartening a suit

A lovely afternoon costume becomes sumptuous when fur is used at neck and wrists

THE THINGS HER YOUNG LADYSHIP MOST COVETS ARE THE DAINTY VANITIES OF THE OLDER WOMAN, SIMPLIFIED TO HER YOUTH



Jewel case of red leather lined with red silk and fitted with a divided tray of velvet. Price, $1.50

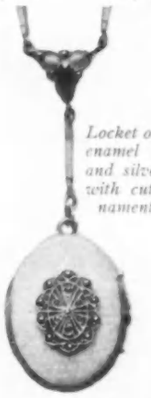
Manicure set of scissors, file, cuticle knife, orange stick, buffer, and two salve boxes in a case, $2.50

A well-arranged jewel case of green leather lined with tan suède and fitted with a lock and key, $7.95

Gold bracelet with flexible ribbon mesh and adjustment strap and buckle, $30

Silver locket enameled in pale blue with flower design in natural colors; with chain, $6.95

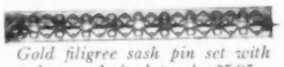
Silver locket decorated with dark blue enamel and wreath design in rhinestones; with chain, $15.95



Locket of pale blue enamel on silver, and silver chain with cut steel ornament, $12.95

Boudoir set of Florentine amber with gold decoration, $69.75. Price of individual pieces: powder box, $7.50; salve box, $1.50; tray, $2.25; hairpin box, $7.50; button hook, $2.75; file, $2.75; buffer, $3.75; shoe horn, $2.75; comb, $2.25; brush, $10.50; mirror, $14.25; clothes brush, $7.50; hat brush, $4.50

Gold brooch pin with hand-engraved design of a wreath of leaves, for $2.75

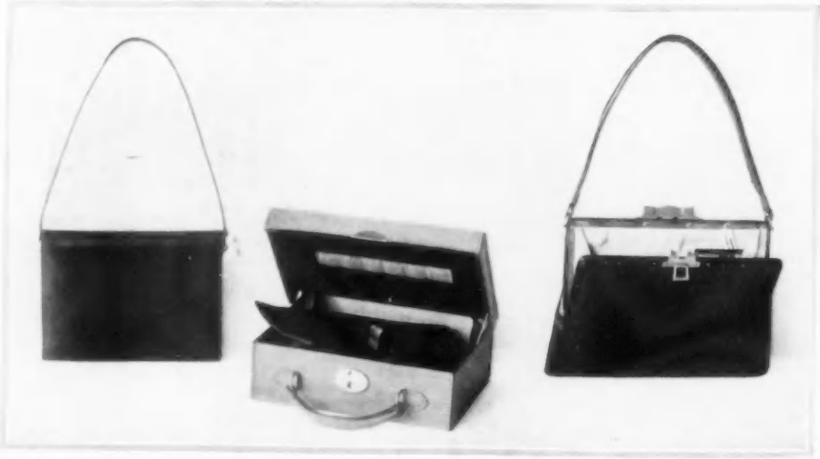


Gold filigree sash pin set with five good-sized pearls, $5.95

Gold sash pin in simple bar design, 2½ inches long, $4.50

Brooch with circular band of engine-turned gold, $5

A collar and cuff set for a serge or corduroy dress is of hand-embroidered piqué edged with fine Irish crochet lace. Price, $4.95. A similar set made of handkerchief linen edged with Irish crochet costs $15



Green leather wrist bag with change purse and pocket on the outside, 4 x 6 inches, $2.95

Tan leather jewel case in the form of a miniature suitcase lined with green velvet costs $3.95

Shopping bag in pigskin or black leather furnished with mirror and change purse is priced at $2.95

FROM THE DIVANS OF BYZANTIUM AND THE CASTLES OF EUROPE ARE FAITHFULLY COPIED THESE RARE DESIGNS

A 26 by 29-inch pillow, hand-woven like the old Aubusson tapestries in a Byzantine design, colored mulberry, terra-cotta, and old-blue on black, $50

Hand-cut paper shade trimmed with openwork galloon and silk-lined. Diameter, 26 inches; price, $24

The mellow tints of autumn are woven by hand into this tapestry pillow of Renaissance origin. It measures 18 by 20 inches and costs $40

Pendent hall light of Batik work in a dark blue and red design on gray silk, priced at $20

THE wonder that was ours when first we could have light when and where we pleased, and as often and as long as we pleased, has ceased to be, and we are now learning to subdue these great powers of gas and electricity to a becoming and artistic glow by means of shades. Strange enough it is the orient, where shadow-casting lanterns and candles are still in use, that furnishes the craftsman of the occident with an unlimited source of inspiration.

In all of the very unusual shades shown on this page, whether they be made of a heavy imported paper cut out by hand or of silk treated in Batik, the colors are wonderfully mellow, so that in tone as well as shape they suggest the antiques from which they were copied.

Not oriental, but European in origin is the Della Robbia screen for a cluster of lights. On a biege background are strung garlands of yellow roses and green leaves caught with blue ribbon, all of paper cut out here and there to show the silk lining.

The Batik treatment is used on this galloon-trimmed silk shade. Diameter, 25 inches; price, $35

Less important than lighting, but with the same possibilities for making or marring a room, are cushions. As an accidental note is used in music, so can a false color note be introduced in a room, but any feeling of discordance must be removed by repeating this note till it becomes an essential part of the harmony. Several cushions in the seemingly discordant color may restore harmony. The workers at the studio which produces these pillows transfer to their looms with utmost care designs taken from famous tapestries and rugs from Europe and Asia. Motifs from ecclesiastical vestments are also utilized, as in the head-rest shown on this page which is copied from an old altar cloth of silver embroidered in tones of green and blue. Another pillow top, not illustrated, was copied from a Persian curtain which once hung in front of a niche where the Koran was kept. So with the intrinsic beauty and value sold with these luxurious comforts, is included the charm lent by history and religious associations.

A silk-lined, hand-cut paper "rug light," with a brass standard, 24 inches high, costs $20

An altar cloth of embroidered silver was used for this head-rest, $35

Screen for cluster of lights, $18

Silk and cotton, in peacock blues and greens, woven by hand, $20

A velvet wedge in a Persian piece of almost solid gold embroidery. Size 25 by 30 inches; price, $80

Candle screen in green and brown Japanese design. Two sizes, $7 and $10

"Mille Fleurs" design woven in terra-cotta, green, and gold, 27 by 29 inches; price, $85

Mrs. Elverton R. Chapman

Miss Katharine Newbold

Miss Marie Tailer

Mrs. J. Allen Townsend

Mrs. Andrew McKinney

Photograph by Paul Thompson

Miss Fifi Brown, Miss Angelica Brown, Mr. Eugene Gallatin and Mr. Walter F. Kingsland, Jr.

Mr. William Goadby Loew and Mrs. Robert L. Gerry

IN FAIR WEATHER AND FOUL, FROM ONE RACE COURSE TO ANOTHER, SOCIETY HAS FOLLOWED THE HORSE THIS FALL

Mrs. August Belmont and Mrs. Seth Barton French

Copyright, 1912, by International News Service

Mrs. Payne Whitney and Mr. August Belmont

Mr. Perry Belmont and Mr. William A. Hazard

THE UNITED HUNTS MEETING AT BELMONT PARK WAS THE IMMEDIATE FORERUNNER OF THE NATIONAL HORSE SHOW

Miss Virginia Murray and Mr. Maurice Burke Roche

Mrs. Snowden Fannestock, wrapped and muffed in leopard skin, made a colorful picture as she walked about with Mrs. Theodore Roosevelt, Jr.

Miss Angelica Gerry and Mrs. J. Lee Tailer

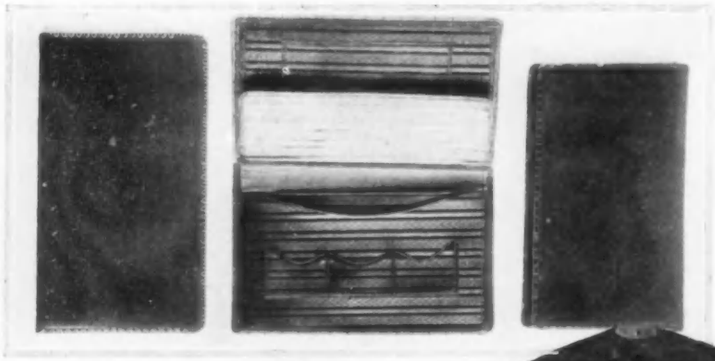
Photograph copyright, 1912, by International News Service

Mr. and Mrs. Frederick O. Beach leaving the course

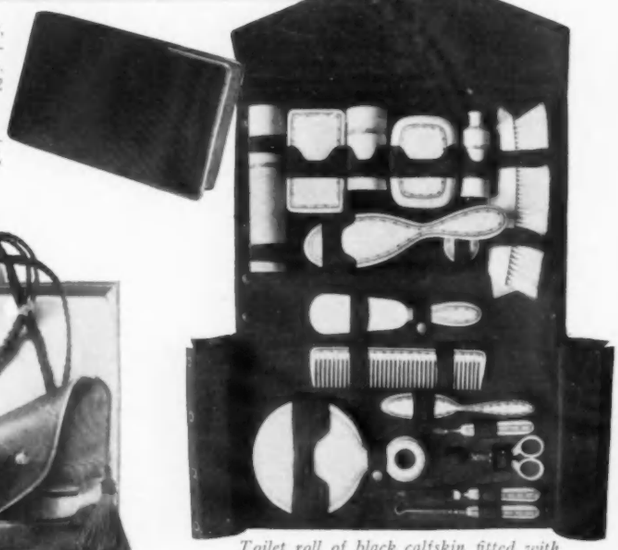
Mrs. William Laimbeer and Mrs. Albert Zabriskie Gray

Miss Ethel Roosevelt, accompanied by Justice James W. Gerard

THE MAN OR WOMAN WHO WOULD PROVIDE A FRIEND WITH A SUBSTANTIAL, GOOD LOOKING GIFT COULD DO NO BETTER THAN CHOOSE FROM THESE LEATHER NOVELTIES



Snakewood leather wallet, gold-mounted, $68. Engine-turned leather wallet, $48. Reindeer leather wallet, $52



Gold-mounted cigarette case of pin seal, priced at $28

Toilet roll of black calfskin fitted with all needful articles. Price, $68

Traveling bag of the durable elephant leather, $68

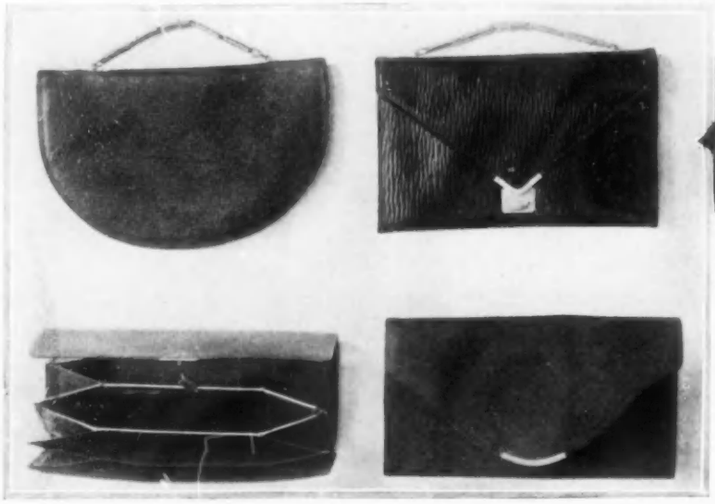
Woman's traveling bag fitted with articles of glass and Parisian ivory, $58

Shopping bag of Pekin satin with a flexible silver rim and a carrying cord of braid. Price, $25

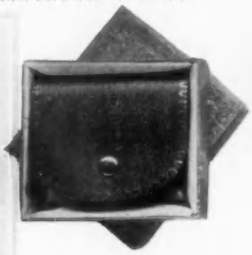
Gold-mounted Russian leather cigar case, $30

Snakewood leather card and bill case, $27

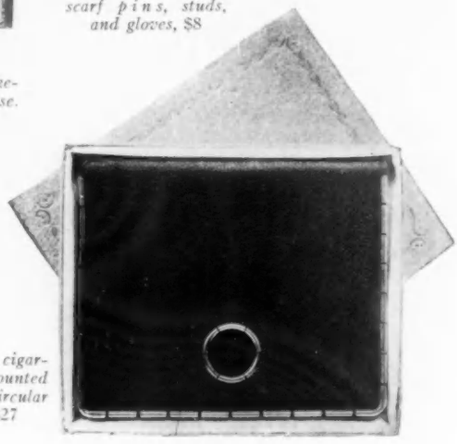
Moire-lined, leather case to hold scarfs, scarf pins, studs, and gloves, $8



Crescent-shaped purse of pin seal with the new extension handle, $5. Automobile case fitted with spring extension handle and containing a mirror, purse, and card case, $5. Muff purse of pin seal with a carrying strap, four pockets, and a coin purse, $3.50. Envelope purse of pin seal mounted in silver and fitted with a mirror and coin purse; price, $4



Gold-mounted, snakewood leather coin purse. Price, $17



A Russian leather cigarette case, gold-mounted and having a circular clasp. Price, $27

The throw of the scarf is now the thing. In this black fox stole the broad collar is separated at one end into two pieces, and one piece with a long tail hangs to knee depth, while the other is thrown over the shoulder. The large, flat muff is trimmed at top and bottom by a bow of ribbon. From H. Jaeckel & Sons

A full length, Russian sable coat which has the distinction of being the most costly one made in New York this season. In fact, though coats like this are frequently designed by the great French furriers, it is a rare thing to have them reproduced in this country. In this model a great number of fine skins have been put together with such rare workmanship that the joinings are scarcely perceptible. The neck is finished with a small throw scarf. From Stein & Blaine

More cape than stole is this piece of ermine and black fox. It is tail-fringed and outlined at the neck with a scarf of black fox, one end of which is left free so that it may be thrown over the shoulder. A strip of black fox ending with a tail encircles the ermine muff, which is tail-fringed. From H. Jaeckel & Sons

THE SMART WOMAN NOW DRAPES HER FUR OVER HER SHOULDERS WITH MUCH THE SAME DEGREE OF NICETY AS WAS ONCE OBSERVED BY THE ROMAN SENATOR IN THE ADJUSTMENT OF HIS TOGA—RUSSIAN SABLE COAT DISTINCTIVE IN ITS BEAUTY AND COSTLINESS

IF FLOWERS BE HER HOBBY EVEN A GRUBBER WILL SEEM A GRACIOUS GIFT TO THE LADY OF THE GARDEN

The autumnal coloring of hydrangea blossoms is lovely emerging from a tall, sage-green basket. Price, $3

A plant tub on a rolling stand is easily moved about. Tub, 20 inches high, $3.25; stand, $1.50

An antique Japanese temple lantern with prayer streamers is a picturesque addition to almost any garden. Price, $50

The self-watering window box saves time and trouble. One 29 inches long costs $2.25

Dahlias of variegated colors are charming in a green basket. Price, $3

A garden bench of Carrara marble, where one may sit to admire the "green delight of the garden. Price, $40

A watering pot with interchangeable nozzles, $1.25

Fruit picker which may be had without the long handle for 40 cents. Garden cultivator and weeder, $1

Picking basket, $4.50; fitted gardening basket, $11; trowel in leather case, 75 cents; grubber, 63 cents; bulb planter, $1

THERE'S magic in the words—"an old-fashioned garden." They conjure up a vision of all the quaint blossoms which sprang in the prim flower beds of other years when marigolds and mignonette nodded across the narrow walks to heliotrope and roses and brushed against the skirts of the Lady of the Garden.

To-day, the art of landscape gardening has invaded these sequestered plots, and the carefully ordered, over stiff arrangement of the old-time garden has given way before "modern improvements" and artful informality. Now we have Italian gardens, with modern-antique stone benches and marble statues gleaming through the trees. Or else we have the picturesque architecture of Japan—pagodas, lantern stands, Shinto gateways, temple bells, and lamps. And these have their beauty for those who love formality.

Along practical lines, at least, gardening has much advanced. Many new implements have superseded the clumsier tools of earlier times, and the leather cases and wicker handles which preserve blades from rust or save delicate fingers were unknown to our grandmothers.

The English have always realized the pleasures and benefits of gardening. Much of their dignity and repose has been attained through an outdoor life; much of our American nervousness would vanish if we would but putter in a garden.

What purer delight than to watch the flowers or fruit grow to perfection! What keen pleasure in gathering the flowers of one's own raising to send them to a rival gardener-friend!

HOME MAKING AND BEAUTIFYING GIFTS SUCH AS A TABLE OF GRACEFUL LINES OR A COLORFUL ORIENTAL RUG PLEASE MATRON OR BACHELOR

The tilt top table may be placed flat against the wall, thus saving space. Price, $30

Spinet desk of solid mahogany, 48 inches wide, $60; matching chair, $35

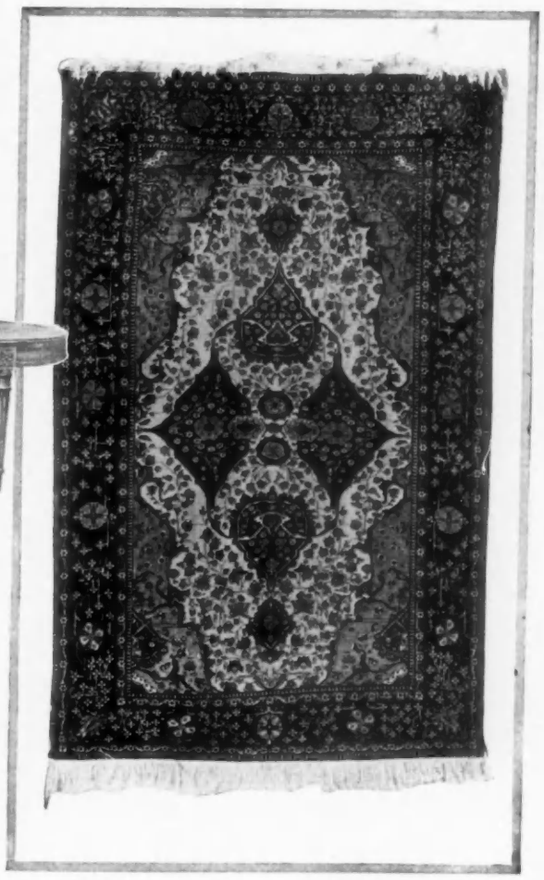
The deep, rich colors of the Persian Sarouk rug are here arranged in the symbolic design of the "Tree of Life." Size, 6 feet 6 inches by 4 feet 3 inches. Price, $125

This mahogany candle stand with rich carving in the design of ram's heads may be used for flowers. Price, $70

A convenient mahogany tray table with glass top 17½ inches by 15½ inches. Price, $33.50

A Chippendale tier stand is pretty for either boudoir or drawing-room use. Price, $12.50

Wicker chaise longue on a carved frame of Italian enameling in an old-ivory tone. Price, $125. Silk cushions for this seat cost $25



Keshan Persian rug with conventionalized floral design and medallion, 6 feet 8 inches by 4 feet 5 inches. Price, $250

Graceful mahogany chair with wicker seat and lattice back, $25

A music cabinet 40 inches high costs, in quartered oak, $32; and in mahogany, $35

FURS CROWNED ROYAL BY REASON OF THEIR RARITY ARE SEVERED AND SEWN TO ACCORD WITH THE PRESENT FANCY FOR THE LAVISH

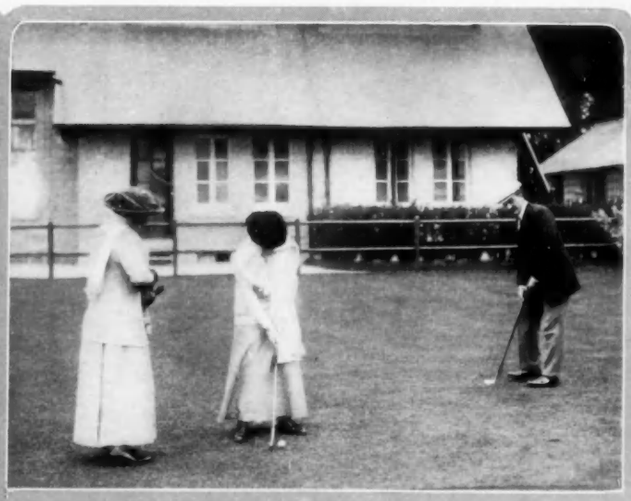
Over a coat of upspotted ermine, bordered with a fringe of the tails, tumble huge, whole pelts of silver fox. The ends fall down the back as Paris now decrees they should

Youth and beauty grow younger and more beautiful when wrapped in the pure whiteness of ermine and fox

Stronger and stronger grows the popularity of the three-quarter coat. Here, French-blue velvet is gathered at neck, wrists, and bottom into bands of brown fox. Toque and muff are of plain ermine, each with its colorful posy wreath

Short-haired and long-haired furs admirably combined in a wide stole of ermine to which is caught a whole skin of silver fox. The muff shows a sectional arrangement of the two furs and the much used fringe of ermine tails

Mme. André at the Prince Murat's hunt. This skilful huntress is one of the few women allowed to sound the trumpet calls



Baroness Edouard de Rothschild and Baroness Henri de Rothschild with Baron Leonino in front of the Golf Club at Chantilly

Baroness Maurice de Rothschild at the Longchamp races. The narrow openings of her large chinchilla muff show a new designing

Comtesse Pierre de Segonzac and Baroness Raoul de Rothschild were prominent habituées at the Longchamp race course

The meet at the château of Prince Murat at Compiègne. The prince, his guests, and the pack of hounds ready for the start

FAR FROM AND NEAR TO THEIR BELOVED PARIS, JOURNEY SMART FRENCH SOCIETY FOLK TO ATTEND THE ENJOYABLE ROUND OF AUTUMN SPORTS

THE YOUNGER GENERATION

Smartly Simple Clothes Are the Very Natural Result of the Outdoor Life of the Modern Child

CHILDREN are being seen more and more at sport events, both indoor and out, and they appear as often as competitors as they do as spectators. At the recent autumn Horse Shows not the least enthusiastic spectators were the vivacious bevy of young girls who followed the races with an interest as keen as that of any of the judges. On the enclosing rails were perched groups of youthful horsewomen, some of whom have already won equestrian laurels. At the New York Horse Show just passed the same enthusiasm was noticeable among society's younger generation.

HORSE SHOW COATS

Along with the healthy, simple life, which an interest in sports connotes, goes the unaffected simplicity of dress for which well-bred American children are now noted. At the Horse Show last month two small tots observed in the first row boxes wore smart little coats of broadcloth. The one illustrated in the upper, left-hand corner was of a bisque shade with collar and cuffs of caracul. With it was worn a draped cap of the broadcloth banded with caracul and trimmed at one side with a cluster of tiny pink roses. The lines of the coat were straight and simple. The model was cut in one piece and belted with a low-hung, patent leather strap held in place by stitched and buttoned side tabs.

The little coat, shown at the lower, right-hand corner of the page, was of white broadcloth with trimmings of black velvet. It closed well to one side, and the throat was protected by a narrow collar band of the black velvet finished with a lay-over collar. The turn-back cuffs had tabs of black velvet. Especially smart was the low sashing of the coat with a wide, crush belt of velvet, finished with loops at the side closing. The costume was completed by a Normandy bonnet of black velvet.

A HOUSE AND A PARTY DRESS

Pictured just above this coat is a charming frock for the dancing class. The Eton jacket is of black velvet with scalloped edges bound with black charmeuse. The velvet skirt has an overskirt of accordion-plaited marquisette, and the underwaist is of fine white batiste with a plaited neck frill of thin net. A black charmeuse sash ties at one side in front.

Many children wear linen dresses all the year round. A smart-looking, tailored model to develop from this material or from washable flannel is illustrated at the lower left of the page. It is shown here in gray flannel with a tiny, white, hair-line stripe. The collar and cuffs are of linen embroidered in Delft blue.

A French hat for the young girl is shown in the middle of the page. It is of gray-blue velvet with a fulled lining of shell-pink chiffon. A bow of the velvet is placed in back, and a cluster of fluffy azaleas droop at one side. Worked around the edge of the outside of the brim is a design in silver thread.

Note.—Vogue will cut patterns of these models at the following prices: Children's Clothes (up to 10 years). Whole dress or long coat, $1; guimpe, blouse or skirt, 50 cents.

On the enclosing rails of the open-air Horse Show perched groups of youthful horsewomen, some of whom have already won equestrian laurels

Children's coats show the same fur trimming that is so conspicuous on grown-ups' costumes

Gray-blue and azalea-pink form the artistic color scheme of this young girl's hat

Accordion-plaited marquisette over a skirt of velvet makes a charming dress for dancing school

A pretty model for the small tot's all-year-round linen dress

A white broadcloth coat sashed with black velvet like a frock

SEEN *in the* SHOPS

Havens for the Busy Parent Who Would Replenish the Children's Wardrobe During the Short Christmas Holidays—Last Minute Gift Shopping

IN the haste attendant on holiday shopping it is frequently necessary to buy ready-made clothes for the girls and boys coming home from boarding-school. In no city, not even Paris, are there so many good, large shops as there are in New York, and nowhere is merchandise more attractively shown. Here there are many shops which are well known for their excellent girls' or boys' departments.

Here is a blouse for mourning that is really smart and in good taste

From such a shop comes the evening dress of shadow lace and charmeuse shown in the lower, left-hand corner. For the Christmas party this would be charming for the girl of sixteen or eighteen. The waist and skirt are made on a foundation of mousseline de soie. The kimono waist is of delicately patterned shadow lace with undersleeves of chiffon. Four slightly gathered ruffles, in graduated widths that broaden toward the bottom, form a front panel. The main part of the skirt is of charmeuse made in a slightly cutaway effect in the front and caught in a series of drapings in the middle back. Points of the charmeuse carry the color up into the waist. A lovely sky-blue shade and a wonderful coral tint are the colors in which this model may be had. It comes in misses' sizes, which are also suitable for small women, and costs only the very moderate sum of $29.50. One of the nicest things about this pretty dancing frock is that it has that much-to-be-desired "made to order" look.

Party frock which has that desirable "made-to-order" look

WARM CLOTHES FOR THE SCHOOLGIRL

A coat of zibeline in a new long-waisted model is shown for girls from four to twelve years old. It comes in navy blue, Copenhagen blue, or brown, and is made in a simple, straightforward style, buttoning down the side front. The turnover, standing collar, the turnover cuffs, and the belt and buttons are of velvet, while the coat itself is interlined with wool, covered by a sateen lining of a good quality. This is a practical school coat which will stand hard wear. Price, $12.75.

A Norfolk coat of English corduroy for a child of from four to twelve years is made in a double-breasted box model with a belt of the corduroy. This may be bought in navy blue, brown, black or green, and is interlined with wool and lined with sateen. Price, $18.50.

An ulster of imported, all-wool chinchilla in navy blue, taupe, Oxford, or gray is another garment the schoolgirl needs almost daily. This is copied in sizes from eight to sixteen years. It is a double-breasted model which may be worn buttoned to the neck or with the revers thrown back. It is completed by patch pockets and lined throughout with checked serge. Price, $14.50.

Mackinaw coats in three-quarter length are made with a belt at the back and a straight front. The neck is so cut that it may be worn open or buttoned. These coats come in black and white or brown and tan checked vicuna cloth, as well as in plain red, tan, blue, or black polo cloth, and are especially desirable for skating, as they are warm without being heavy. In women's or girls' sizes the price is $12.50.

A suit of imported corduroy with a fur collar, designed for girls of from fourteen to twenty years, is priced at $59.50. In navy blue, taupe, black or green, the collar is of natural gray squirrel; in brown the collar is of sable squirrel; either are attractive combinations. The coat is a semi-loose model with wide revers of the material and is belted only across the back. The revers and coat itself are lined with a good quality of satin. The skirt is a new model with the side fold and a slightly raised waist-line.

Black and white wrap for the débutante that is at once serviceable and becoming

A REALLY SMART MOURNING BLOUSE

It is most difficult to find ready-made a suitable blouse for mourning wear. But such a one has been discovered in the crêpe de Chine waist shown on the upper left of the page.

The rather finely tucked fronts of this smart blouse are set into a square yoke, over which lies a shawl collar, trimmed with a band of mourning crape and small crêpe de Chine covered buttons. The yoke and collar are of net with crape trimmings. Though the waist has the appearance of closing in the front, it really fastens down the back. This may be had in women's sizes that will often fit the young girl, and is developed in all black or in all white for $13.50.

A wash waist of fine white French batiste is made in the Robespierre model with the double frill. Though not new, this is a model which is still being greatly worn and which is generally becoming. This one is a copy of the original French model, and shows a great nicety of workmanship and fit. The roll collar, the side frills, and the sleeve ruffles are finished by hemstitching. An attractive characteristic is that the plaited ruffles are set under a plain tucked section which extends from the neck to the waist-line down the middle-front. Price, $3.95.

WINTER WEAR FOR THE BOY

Linen sailor suits for a boy of from three to seven years of age show slight variations in cut. Those in the better style are made with narrow collars in regulation shape. One of white linen has the collar, cuffs, and belt, in navy blue, cadet blue, or red, trimmed with three rows of white braid. The blouse is made in the Russian style and is completed by knickerbockers. Price, $5.50. An English handkerchief tie to wear with it costs $1.

An attractive fashion for a boy of from two to ten years old is to have the sweater, leggins, cap, and mittens of angora wool. This makes a splendid play costume and insures warmth without bulk. Such a suit comes in gray, white, tan, or red. The sweater in a double-breasted style with a belt and two patch pockets costs $2.85; leggins, $2.85; cap, 95 cents; and mittens, 45 cents.

Another sweater suit of knitted Saxony, consisting of sweater, drawer leggins, and cap, is made in white, tan, gray, navy blue, or red, in the one to five year sizes, at $3.50 for the set.

Norfolk suits for boys of from eight to fifteen years can be had in very smart-looking, imported mixtures and homespuns. The model is cut in single-breasted fashion with notched collar and revers, deep patch pockets, and rather

Durable torchon lace and eyelet embroidery are used to trim this lingerie

narrow belt of the material. In mixtures it costs from $12 to $16, according to the size; in blue, unfinished worsted, from $14 to $16.

This season the Norfolk suits are being worn more than ever by youths from fourteen to sixteen. A suit in excellent Norfolk style, well-tailored, with patch pockets, can be had for $22 in sizes 31 to 37-inch chest measure.

The boy's overcoat in correct style shows a double-breasted front with a plain turnover collar, two patch pockets on the sides, and a belted back. This comes in fancy mixtures in the three to eight-year sizes for from $12 to $16; in navy blue, at $12.

Overcoats for boys from eight to fifteen years show a double-breasted front, notched collar and revers, patch pockets, and the fashionable belted back. Price, $18 to $28, according to size.

At about fourteen or fifteen a boy first wears a dinner coat for formal occasions, though exactly just what age such clothes should be adopted depends largely on the size of the boy. At a shop that makes a specialty of such clothes, a very good dinner coat and trousers may be bought in black, unfinished worsted with the revers faced with silk and the coat lined with it, for $35 for sizes 31 to 37-inch chest measure.

TO WEAR OVER THE PARTY FROCK

A wrap of excellent style and one which will not easily soil is pictured at the top of page 59. Black brocade is lined throughout with white brocade and is collared and cuffed with white French lamb's wool. This model shows the tendency towards shorter wraps which is a feature of the season. The cut of the kimono sleeves is not alone graceful, but comfortable, for it fits fairly close to the arm to give the warmth such a garment should have. Though suitable for a young girl, it would be equally appropriate in black and white for a matron or an older woman. It may also be obtained in colors. Price, $59.50.

INEXPENSIVE HAND-MADE LINGERIE

The combination and nightgown shown at the top of the page are made of fine French nainsook trimmed with alternate rows of torchon lace and bands of eyelet embroidery. The upper part of the combination fits closely and is joined to the drawers by fine entredeux. Ruffles, cut with attractive fullness and yet with consideration for the slim styles of the season, are attached to the drawers with broad bands of beading through which ribbon is run. The opening is down the center-front. Price, $7.

The nightgown which matches this combination shows the same use of durable torchon and embroidery banding around the neck. The sleeves, which are set in with entredeux, are trimmed by a band of insertion and completed by an edging of the lace to match. Price, $5.

Princess combination to wear with transparent-topped evening gowns

COMBINATION FOR EVENING GOWNS

A combination cut straight around the top of the bust, and with little or nothing over the shoulders, has now become an essential for gowns with transparent tops. On the next figure is shown an ideal garment for this purpose. It is made of fine French nainsook in princess effect with the opening down the middle-front and only narrow straps over the shoulders. The embroidery on the straps, around the top of the combination, and on the ruffles is in an extremely pretty design of French satin and seed stitch. The edges are prettily scalloped and run through with satin ribbon, as are also the straps which are so narrow and flat that they may be worn under the thinnest of evening gowns, though they may be tucked in, as the top is so well shaped that it will stay in place without them. Price, $7.50.

MORE ABOUT LINGERIE

The third figure shows a nightgown cut with a square, open neck which allows it to slip on over the head. The neck is finished by a rather decided scallop which gives an attractive shape, and the front of the gown is embroidered in an allover floral pattern which is repeated on the top of the sleeves. For a hand-made gown of fine French nainsook the price is exceptionally low at $3.95.

The combination which matches this gown is cut on princess lines and opens down the middle-front. The embroidery is used across the front and around the bottom of the skirt section. The neck and armholes are scalloped in the same way as the gown. Price, $3.95.

USE OF EMBROIDERED DOTS

Embroidered dots in graduated sizes form one of the most attractive designs for lingerie. To the right below is illustrated a set with this mode of trimming. The nightgown is cut with a round neck and has set-in sleeves joined to the gown with entredeux. The outline of the neck and sleeves forms decided points with the dots radiating from the points. The fullness, which is a good feature of this gown, is drawn up by ribbons run through the embroidered eyelets. This is of French nainsook and made by hand. Price, $4.

The combination of corset cover and drawers is joined with entredeux at the waist-line and opens in the middle-front. Price, $4.

NEW VEILINGS

An attractive white veiling known as the Rob Roy shadow veiling comes in an allover floral pattern, composed of fine sprays, for 75 cents a yard. Besides its moderate price, this veiling has the additional advantage of standing many a washing and is exceedingly becoming.

A similar mesh in white shadow veiling shows a hexagonal ring effect which is very smart. This comes in a soft finish, and is priced at 35 cents a yard.

A made veil for the woman in mourning has the Russian net mesh, trimmed with a crape edge. It is one and one-half yards long and costs only a moderate $1.95.

PIECES OF SHEFFIELD PLATE

A compote with a Sheffield plate stand and a crystal glass receptacle, makes a most attractive bonbon holder. It stands four inches high and eleven and one-half inches wide. Price, $3.50.

A cocktail tray of Sheffield plate fourteen and one-half inches long and six and one-quarter inches wide has an inch-deep railing fence around it and a handle at each end. A removable compartment comes with the tray, and this holds a small alcohol lamp which is used for lighting cigars or cigarettes. The tray is large enough to hold several after-dinner coffee cups, and so may be used equally well in that capacity. Price, $12.50.

FRUIT OR CANDY STAND

A convenient little stand for olives, figs, candies, and so forth, is made of Sheffield plate. It holds three crystal plates decorated with Sheffield silver. Two of the plates are placed side by side and the middle is raised above them. These crystal dishes may be removed and used as odd, separate receptacles. The stand, which is held by a stationary handle, is eight inches high, twelve inches long, and six inches wide. Price, $8.

A DOUBLE VEGETABLE DISH

Because of its utility, the double vegetable dish is a much appreciated addition to the table service, for though it has the appearance of a single dish, the cover can be used for a second vegetable. A small one, measuring eight inches long by five and a half inches wide with a handle at either end, is made of perfectly plain sterling silver, and costs $25. In this size the dish is especially convenient for tray service. The same size double dish made quite as well as that of sterling may be had in Sheffield plate with a pretty thread border. The cost of the plated piece is only $7.50.

The manner of scalloping gives an attractive neck outline to this set

Embroidered dots in graduated sizes form a pretty lingerie trimming

Do your Christmas shopping at your own writing-table in quiet and leisure. Merely send us your list of gifts and we will buy them for you with business-like promptness. Such articles as are described in our "Seen in the Shops" department make excellent "in-the-family" gifts. Address the "Shopping Department."

SEEN *on the* STAGE

Irene Fenwick romantically plays the Princess opposite Douglas Fairbanks' hero in "Hawthorne of the U.S.A."

The Uncritical Prejudice that Accepts the Dramatic Convention of a Three-Sided Room and Refuses that of an Anachronistic Costume may be Educated by "The Yellow Jacket"—New Plays

By CLAYTON HAMILTON

The incomparable Bordoni, most naive of Paris actresses, is one of the new stars of the Winter Garden

IN his "Carol of Occupations" Walt Whitman said, "All architecture is what you do to it when you look upon it; . . . all music is what awakes from you when you are reminded by the instruments." It is particularly true of the drama that the only finally effective scenes are those that happen not so much upon the stage as in the mind of the spectator. The purpose of a play is not to reproduce the actual but to suggest the real, and this suggestion must be made through the medium of many theatrical conventions which, though in themselves unnatural, are competent to stimulate the audience to the imagining of nature.

The conventions of the theatre have differed widely in different times and lands, and the acceptance of any particular set of conventions is merely a matter of public custom. To the theatre-going public of any period the conventions of their own stage always seem simple and natural because they are accustomed to them, whereas the conventions of any other period appear unnatural and forced. To our public at the present time it would seem funny if the actors in a tragedy should wear cardboard masks and walk on stilted boots, yet this convention seemed simple and natural to the Athenians who listened to the tragedies of Sophocles. It would seem unnatural to-day if an ancient Roman emperor should appear upon the stage in the costume of Louis XIV of France, yet this convention was employed without disadvantage in the tragedies of Racine. We should think it odd if an orator on a bare platform out of doors, with the afternoon sun striking full upon his face, should suddenly remark, "'Tis now the very witching time of night," but Shakespeare's audience in 1602 never thought of laughing when Burbage read this line in "Hamlet." We should regard it as unusual if an actor should enter a room by walking through the walls, but this convention never bothered the original spectators of "The School for Scandal." By such expedients as these, Sophocles and Shakespeare and Racine and Sheridan stimulated in their audiences a keener sense of truth than is ever suggested by our own minute and timorous imitation of the actual.

In its staging "The Yellow Jacket" is to the "Daughter of Heaven" what "Sumurun" was to "Kismet"—a miraculous adumbration to a literal transcription. Juliette Day plays Moy Fah Loy, and George Relph, Woo Hoo Git

Because of the influence of custom, the public of to-day pays no attention to many artifices of our own theatre which are fully as unnatural as the conventions that have just been noticed. It is not natural, for instance, that a room should have three walls instead of four, and that nearly all the furniture should be turned to face the invisible fourth wall. In actual life people talk for two hours without moving from a chair; but on our stage they get up at the end of every two or three minutes and cross over to another chair on the opposite side of the room. Furthermore, our actors keep their faces turned nine-tenths of the time in a single, certain direction, and whisper their most intimate concerns in a voice that is easily audible to a thousand people. In our modern theatre people eat an elaborate dinner of a dozen courses in ten minutes or less; they rarely write a letter without reading it aloud as they compose it; and if they light a single lamp, they increase by several hundred candle-power the illumination of the room. An actor who has just dropped dead upon the stage gets up a moment afterwards to smile and make a speech. Two hours elapse in

ten minutes, and when an actor fingers a piano the music comes from off the stage. These conventions, viewed from an external and unsympathetic point of view, are just as ridiculous as those which were employed by Sophocles and Shakespeare; and the only reason why we do not laugh at them to-day is that we are accustomed to accept them.

The drama can never be natural, for the ultimate and lofty reason that if ever it should succeed in this endeavor it would annihilate its own excuse for being. Art would be unnecessary unless it were different from nature. In the light of this truth, the present prevailing endeavor of our stage to hold, in a precise and literal sense, the mirror up to nature must be regarded as a waste of energy. Often in our modern theatre we prevent the audience from imagining the real by setting before them too literal an imitation of the actual. It is therefore desirable, for the æsthetic education of our contemporary public, that they should be reminded now and then of the freer and less literal conventions that have been easily accepted in the drama of other times and lands. From the cultural and critical standpoint this is the main advantage of such exhibitions of the stage conventions of other periods as were offered in that memorable series of historical matinées that marked the closing weeks of the New Theatre. It is good for us to be reminded now and then that the dramatic method of Shakespeare was, with all its crudities, more stimulating to the imagination than is the dramatic method of Mr. Belasco; but to accomplish this, it is necessary to produce Shakespeare in the Elizabethan manner instead of in the manner of to-day which often spoils the poet for us.

Looked upon in the light of such considerations as these, the recent production, "The Yellow Jacket," must be regarded as the most educative offering which has been presented in New York for several seasons. No interested student of the stage can afford to miss it. But the merits of this remarkable play are not merely educational, for, apart from its historical significance, it is an æsthetic composition of rare and subtle beauty.

"THE YELLOW JACKET"

"THE Yellow Jacket" is an imaginary Chinese play, presented in accordance with the conventions of the Chinese theatre. It was devised and written by Mr. J. Harry Benrimo and Mr. George C. Hazleton, Jr. The scene represents the stage of the old Jackson Street Theatre in San Francisco, and upon this stage a typical Chinese story is enacted in the Chinese manner.

The conventions of the Chinese stage are curiously similar to those of the Elizabethan theatre, and the story of "The Yellow Jacket" is therefore unfolded in accordance with a narrative method that is almost identical with Shakespeare's. As in the Globe Theatre on the Bankside, the stage is a platform devoid of scenery, but decorated by furniture and properties that are shifted, from dialogue to dialogue, to accommodate the exigencies of the action. Again, as at the Globe, there is a door at either side of the rear of the stage—one for entrances and one for exits. Between these two doors there is an alcove, or recess, which was used by Shakespeare as part of the imagined scene, but is employed in the Chinese theatre to house the orchestra that accompanies the dialogue with incidental music. Over this alcove there is, in both theatres, a balcony, or upper stage, which may be used at any moment in the presentation of the story. The scene is imagined to be wherever the actors say that it is, and the place of the action may be shifted by the simple expedient of emptying the stage through the exit door and bringing on new actors through the entrance door. There is a chorus, as in Shakespeare's "Henry V," to ask the audience to imagine the locality of the scene about to be presented; and, from dialogue to dialogue, the furniture is shifted by a property-man, who is dressed in black and is supposed to be invisible.

These Chinese conventions, which are identical at nearly every point with those of Shakespeare, are only in a small degree less natural than those of our American stage to-day, but because our public is not used to them, they seem to us ridiculous. Of this necessary reaction of the occidental audience the authors of "The Yellow Jacket" have carefully made capital. They have invited the American public to laugh at the conventions of the Chinese theatre and have thereby enriched their play with comedy. But, by doing this, they have also accomplished a more difficult achievement. They seem to have reasoned that their auditors, by the mere exercise of laughing their fill at these outlandish artifices, would become so accustomed to them that in time these very conventions would cease to seem ridiculous and might securely be employed for the suggestion of lofty poetry and poignant pathos. This subtle triumph has been successfully achieved.

Space is lacking for a summary of the story of the play; but this story drifts through many different moods, satiric, tragic, lyric, pathetic, and all these moods are rendered easily through media of utterance at which the audience has laughed heartily only a moment before. The lines are beautifully written, and the action appeals so poignantly to the imagination that we realize a life-revealing vision, of which no literal transcription is presented on the stage.

"SNOW WHITE"

THE children of New York now have a theatre of their own, for Mr. Winthrop Ames, to whom the public has been indebted for many gifts during the last three years, has arranged to turn over his Little Theatre to the little people every afternoon but Saturday. The curtain rises at three-thirty, so that the

Douglas Fairbanks, the mighty breaker of banks at Monte Carlo and restorer of Balkan kingdoms, in "Hawthorne of the U.S.A."

In his wonderfully fine revival of "Julius Caesar" Faversham plays a remarkably appealing Antony, and Julie Opp a lovely Portia

children may gather after school is out, and it falls again in ample time for them to trundle home to supper. The initial offering at this first professional Children's Theatre is a dramatization of "Snow White and the Seven Dwarfs"—that famous fairy story of the Brothers Grimm—prepared by a lady who has chosen to hide her identity under the pseudonym of Jessie Braham White.

The story of "Snow White" is very simply told. The piece presents no philosophic implications like "The Blue Bird," nor is it intended, like "Peter Pan," for grown-up people who remember backward. It is a children's story told for children, without underthought or afterthought.

This pleasant little play is presented almost entirely by a cast of children, and though Miss Marguerite Clark, who acts the leading part, has adorned our stage for nearly a decade, she still appears to be a child. Her histrionic method is as daintily unaffected as her figure is daintily diminutive. The production is beautifully tasteful, and the throne-room in the queen's palace, which serves as a setting for the first scene and the last, lingers in the mind's eye.

Marguerite Clark, daintiest of actresses, most fairily plays "Snow White" for little theatre-goers in the afternoon and one of the five heroines in "The Affairs of Anatol" in the evening

"A RICH MAN'S SON"

"A RICH Man's Son," by Mr. James Forbes, is inferior to this author's previous pieces, because it affords him no opportunity to display his special gift for delineating the atmosphere of an entire *milieu* of life. It is a simple, story-telling play, without a theme, and devoid of any novelty of plot. A few of the characters are richly true, but the others are mechanical and false. Much of the dialogue is written in the natural and fluent slang of which Mr. Forbes is easily the master, but the rest is in a stilted rhetoric that conveys no suggestion of actual conversation. All in all, the play is neither good nor bad. It is mildly and innocuously entertaining, but it suggests no reason why it needed to be written.

A rich man's son falls in love with an efficient young woman who is his father's confidential secretary. She returns his love, but refuses to marry him, because she is unwilling to alienate him from his father. Against her will he carries her away in his automobile, but this ill-planned elopement is defeated by his arrest for speeding. He is overtaken by his father and his mother. His mother sympathizes with him, for she believes that the young woman will be the making of him, and ultimately she persuades her husband to forgive the young man and to consent to his marriage with the secretary.

The best part in this play is the mother. Her character is richly drawn by the author and humanly depicted by Miss Jessie Ralph. But several of the other characters, like that of the young heroine, have no counterpart in actuality. There are many laughs in the lines, but the dialogue is not so naturally humorous as that of Mr. Forbes's other plays.

"HAWTHORNE OF THE U. S. A."

"HAWTHORNE of the U. S. A." reveals no merit as a work of art, and yet it is an amusing entertainment. The piece is described upon the program as "a romantic farce." It is a curious compound of those utterly diverse types of drama that were represented by "The Prisoner of Zenda" and "Get-Rich-Quick Wallingford." The "Zenda" part of the play was written by Mr. James Bernard Fagan, and the other passages have been interpolated by several American authors during the progress of the rehearsals in New York. The resultant product is diverting, mainly because of its amiable incongruity. It reminds one a little of that mythical animal called the "hippodrome," whose father was a hippopotamus and whose mother was a dromedary.

Hawthorne is a young American who, having won a hundred thousand dollars at Monte Carlo, proceeds to seek adventure in the Balkans. He falls in love with the royal princess of the imaginary state of Borovina, and for her sake he quells an incipient revolution, re-establishes her father firmly on his throne, and by a judicious employment of the money he has won at Monte Carlo turns the bankrupt little kingdom into an affluent and popular resort. In reward for the hero's services to Borovina, the king resigns his crown and consents to the establishment of a republic, in order that Hawthorne may marry the pretty princess for whose sake he has re-enacted the history of the famous Wallingford.

"OUR WIVES"

"OUR Wives" was adapted from the German by Miss Helen Krafft and Mr. Frank Mandel, and in certain obvious features it still bears traces of its origin. One notices, for instance, that exaggerated, artificial symmetry of structure which still survives in German comedy. As soon as one couple of characters have said or done a certain thing, one foresees at once that another couple will repeat the evolution. Our dramatists have passed beyond this simple formula, and have learned to evoke laughter by surprise instead of repetition.

A club of four confirmed bachelors is rudely broken up when three of them announce simultaneously their engagements to be married. The fourth, who is a librettist, vows that he will never, never succumb to the wiles of woman, and promptly falls in love with a young musical genius with whom he has vainly attempted to establish a platonic relation while collaborating with her on an opera. The marriages of his three friends turn out to be unhappy; but, undeterred by their example, he boldly marries the composer.

This conventional comedy is admirably acted in its leading rôles, and abominably acted in the subsidiary parts. The resultant impression of the critic hovers between enjoyment and despair. The stage-settings are unusually beautiful, and reflect credit upon the producing manager, Mr. Joseph M. Gaites.

"NEVER SAY DIE"

HAS anyone yet called attention to the fact that the method of Mr. William Collier in farce is identical with the method of Mr. William Gillette in melodrama? The device of each of these actor-playwrights is to provide himself with a plot that shall permit him to move with utter calm and quiet through a series of situations that would fling an ordinary mortal into flutters of hysterical excitement.

"Never Say Die" is a very good example of the Collier type of farce. The plot has been provided by Mr. W. H. Post and the comic lines have been improvised by Mr. Collier.

Dionysius Woodbury (you must call him "Dee" instead of "Die," because even in a tragic situation one must never say die) is informed by his physicians that he cannot possibly live another month. He is a very rich young man and has no relatives. In order to help out a friend of his who is perilously poor, he arranges a platonic marriage with the latter's fiancée, in order that the girl, as a rich widow, may be endowed to help his friend in his precarious profession as a painter. Having left his bride at the altar, Dionysius proceeds to drink drinks and smoke cigars and stay out late at nights. Instead of killing him immediately, this new régime of life restores the invalid to health, so that at the end of a year he finds himself alive and laughing instead of dead and buried. During the progress of this year the heroine has fallen out of love with the painter and has transferred her affections to the hero; but, ignorant of this evolution, Dionysius endeavors to arrange a divorce to liberate her from her legal obligations to him. In the end he discovers that she loves him, and accepts as a reality his marriage to her.

This conventional narrative is embroidered with all those bland and casual witticisms that the public has been taught to expect from Mr. Collier. So long as this comedian appears once a year upon our stage, the tired theatre-goer need never say die.

"BELLA DONNA"

IN "Bella Donna," a dramatization of Mr. Robert Hichens's novel by Mr. James Bernard Fagan—the author (oddly enough) of "Hawthorne of the U. S. A."—Madame Nazimova is allowed an opportunity for the sinuous and serpentine delineation of a woman pathologically over-sexed, but the production affords no other element of interest. The piece is elementary in plot, deficient in characterization, and dull in dialogue.

In the first act, Dr. Meyer Isaacson advises his friend, the Honorable Nigel Armine, not to marry the notorious Mrs. Chepstow, but Armine persists in doing so. In the second act, the sinister heroine, grown bored with her new husband, succumbs to the advances of a rich Egyptian named Mahmoud Baroudi, and is by him persuaded to poison her husband slowly by sprinkling sugar of lead into his coffee. In the third act, Dr. Isaacson finds Armine on the point of death and drags him back to life; and, in the last act, the heroine is discarded both by the husband she has tried to murder, and by the Egyptian, who will not accept her at the cost of a scandal. So she is doomed to wander forth, alone and unbefriended.

This crude and ineffective melodrama is too wearisome to make even the judicious grieve; but it is always a pleasure to be reminded that Madame Nazimova once gave a wonderful performance of Nora in "A Doll's House."

CLASSIC REVIVALS

AMIDST the bewilderment of many new productions, we are fortunately not permitted to forget that New York is, at the present time, a better residence for the student of the classic drama than either London or Paris or Berlin. Mr. Sothern and Miss Marlowe had scarcely concluded their autumn season of Shakespearean repertory before Mr. William Faversham appeared upon Broadway with a notable revival of "Julius Caesar." This production is unusually interesting. Mr. Tyrone Power contributes a serene and beautiful delineation of "the noblest Roman of them all," and Mr. Faversham's delivery of Antony's oration in the Forum is surprisingly eloquent and moving. The scenery, developed from designs by the late Sir Lawrence Alma-Tadema, is sumptuous, and the production as a whole is most laudatory.

Miss Annie Russell has recently initiated a series of revivals of old English comedies, under the patronage of many of the social leaders of New York. That this patronage has been judiciously bestowed was indicated by Miss Russell's inaugural production. The comedy selected for her opening was Goldsmith's "She Stoops to Conquer." The piece was admirably played by a well-selected company.

VOGUE PATTERN DEPARTMENT

The Frocks a Girl Wears at School Play a Most Important Part in Influencing Her Taste in Dress for Better, for Worse

Fullness is placed on this dinner gown where it lends most grace
No. 2222/24

A dress in which cross lines are used to break the hight
No. 2224/24

Roundness is given the figure by the manipulation of the stripes
No. 2223/24

IT is most important that good taste be used in the selection of the schoolgirl's clothes, for during this, her formative period, what she wears plays an incalculably large part in forming her taste. If a child or growing girl is always dressed in a quiet, sensible, but attractive way, she will, as she grows older and begins to choose her own clothes, discriminate in the same direction. The over-elaborate, fussy model, which is seldom, if ever, smart, she will instinctively pass over, to select those with better lines and an air of distinction. She should also be encouraged to study what is becoming to her, not alone the colors which suit her, but the lines which show her figure to the best advantage. These lines must necessarily change as she grows up, but during each period of her growth, especial care should be given to making the best of what are not always graceful lines.

The three models illustrated show the clever adaptation of simple modes for girls of slender figures. Fullness is placed where it lends grace, and cross lines are used to break an ungainly hight.

No. 2222/24 is a dinner gown with a plain kimono waist relieved by a crosswise fullness which gives roundness just where it is needed. The length of the skirt is broken by a yoke into which the sides of the skirt are slightly eased. This overskirt hangs loose from the charmeuse underdress and gives an attractive freedom of motion in walking. The waist of this pattern, No. 2222/24, requires, in medium size, 1 yard of 42-inch material, 1 yard of 36-inch net, 7/8 of a yard of lace for the cuffs, 1/8 of a yard of chiffon, and 1 1/4 yards of 36-inch satin for bands. The three-piece foundation skirt is veiled by a three-piece tunic. The skirt requires, in medium size, 2 1/8 yards of 36-inch material for foundation, 2 yards of 42-inch material for tunic, 1 1/2 yards of 4-inch lace, 1/8 of a yard of satin cut on the bias, and 6 buttons. The skirt measures 1 3/4 yards around the bottom. Waist and skirt open at the center-front. Sizes, 14, 16, and 18 years. Price, 50 cents for waist or skirt.

No. 2224/24 is a design that will accommodate itself to various uses. It is suitable for a school dress if made of blue serge relieved by a gay sash of plaid silk finished by fringe; or in a taupe or rose charmeuse with the addition of a plaited frill around the neck it would make an excellent house dress. The waist of this pattern, which opens at the center back, requires 2 1/8 yards of 44-inch material, 3/8 of a yard of 45-inch batiste for yoke and sleeve frill, and 1 yard of 36-inch silk for sash and belt. The two-piece skirt, which measures 1 1/2 yards at the bottom, opens on the left hip seam, and is cut on a fold in the front and in the back. In medium size, it requires 2 3/8 yards of 44-inch material. Sizes, 14, 16, and 18 years. Price, 50 cents for waist or skirt.

For a slender girl No. 2223/24 should be made of striped goods, as the crosswise cut of the material will give roundness to the figure. A smart effect is given by running the stripes lengthwise in the upper part of the skirt and in the back of the coat. Blue or green cheviot trimmed with blue or green velvet or opossum would be a good combination. Corduroy would be another effective material to use. The double-breasted coat requires, in medium size, 2 5/8 yards of 54-inch striped material or 3 yards of 46-inch plain material, 3/8 of a yard of 24-inch satin, or 3/4 of a yard of 19-inch velvet, and 3 yards of 36-inch lining. The two-piece skirt is seamed over the hips and is cut on a fold of the goods at the center-front and back. An inset front panel of striped goods cut crosswise continues around the bottom of the skirt in tunic effect. Sizes, 14, 16, 18 years. Price, 50 cents for coat or skirt.

No. 2129/24 No. 2130/24 No. 1933/24 No. 2021/24 No. 2146/24 No. 1899/24

SUPPLEMENTING THE SCHOOLGIRL'S WARDROBE

Vogue Patterns in Suitably Simple Designs for the Varied Needs of the Young Girl from Morning Dishabille to Evening Formality

A SCHOOL or afternoon dress, a sports suit if the school be out of town, or perhaps a street frock for the first warm days of spring, are the dresses that must generally be provided for the schoolgirl during the Christmas holidays. Therefore are presented the designs shown on this page, which combine with suitability the necessary qualities of simplicity and smartness.

For school dresses, for girls from fourteen to eighteen years of age, No. 2129/24 and No. 1933/24 would be wise selections; and No. 2146/24 would suit a girl of from twelve to fifteen. A fine pin-stripe serge would be attractive for No. 2129/24, which is without trimming except for a suède leather belt and a chemisette of plain net. The waist opens in the center-front and is finished with an adaptation of the Robespierre collar.

For the very tall, slender girl the triple skirt is becoming as it detracts from her hight. In No. 1933/24 the waist closes conveniently at the side, and the skirt fastens at the hip-line. A wide belt of blue leather and a small velvet bow at the throat are pretty details. Such a dress as this may be worn with different styles of collars.

For a younger girl No. 2146/24 may be made of one of the attractive two-tone mohairs and trimmed with a band of braid down the side front.

For the girl whose boarding school is in the country, a sports suit such as No. 2130/24 is almost a necessity. This should be made of a rough homespun.

An excellent design for a party gown is No. 2021/24, which may be made of charmeuse with bands of lace edged by ball fringe. Another good material in which to develop this model is silk crêpon with trimmings of Irish, or shadow lace.

A theatre dress could be made of velveteen by pattern No. 1935/24. The only trimming here is a band around the bottom of dyed raccoon, which can be bought for $6 a yard, and a simple collar and cuff set of heavy Venetian point lace. The high-waisted effect is accentuated by the girdle and ends of heavy silk cord.

Good afternoon dresses are shown in No. 1931/24 and No. 2145/24. These may be developed in lansdowne, soft silk, or velveteen as house dresses or dresses to be worn under separate coats.

No. 2129/24.—Plain two-piece waist and a four-gored skirt with the front gore laid in six plaits. Materials required for waist, in medium size, 1⅝ yards of 44-inch material and ¾ of a yard of 19-inch net. Sizes 34 to 40. Materials required for skirt, in medium size, 2¾ yards of 44-inch material. Sizes: 22 to 28 inches. Price, 50 cents for waist or skirt.

No. 2130/24.—Tailored Norfolk suit. Materials required for coat, in medium size, 2⅛ yards of 54-inch material. Sizes: 34 to 40. The skirt requires 2¾ yards of 54-inch material. Sizes: 22 to 28. Price, 50 cents for waist or skirt.

No. 2145/24 No. 1935/24 No. 1931/24

No. 1933/24.—Girl's dress with three-tiered skirt. Model requires, in medium size, 4½ yards of material 40 inches wide and ⅜ of a yard of batiste. Sizes: 14, 16, and 18 years. Price, 50 cents for waist or skirt.

No. 2021/24.—Girl's evening dress. Model requires, in medium size, 3½ yards of 44-inch material, 4 yards 36-inch satin, 2½ yards of ball trimming, 4 yards of insertion 5 inches wide. Skirt measures 1¾ yards around the bottom. Sizes: 14, 16, and 18 years. Price, 50 cents for waist or skirt.

No. 2146/24.—Girl's one-piece frock with plain waist and three-gored skirt. There is a full-length trimming down one side. Materials required for model, in 14-year size, 3⅞ yards of 44-inch material and 1 yard of 18-inch trimming, ¼ of a yard of 42-inch satin and 1⅛ yards of 36-inch lining, 1 yard of plaited net. Sizes: 12, 14, and 16 years. Price, 50 cents for entire frock.

No. 1899/24.—Negligee of cadet blue crêpe trimmed with embroidered bands. Model requires, in medium size, 3 yards of 45-inch material and 3¾ yards of embroidered banding. Sizes: 34 to 40. Price, $1.

No. 2145/24.—Girl's dress with plain waist and four-gored skirt. Materials required in 16-year size, 4 yards of 44-inch material, 3 skeins of embroidery silk, and 1 piece of bronze cord. Sizes: 12, 14, and 16 years. Price: 50 cents for entire dress.

No. 1935/24.—Model is designed in two full-length widths with seams at the sides, and is held to the high waist-line by an elastic band. It requires, in medium size, 3¾ yards of 36-inch material, 2 yards of fur, and 1½ yards of 5-inch lace. Sizes: 14, 16, and 18 years. Price, $1 for entire dress.

No. 1931/24.—Plain waist and three-gored skirt. Model requires, in 16-year size: 4½ yards of 40-inch material, ½ a yard of allover lace, and 1¼ yards of satin. Sizes: 14, 16, and 18 years. Price, 50 cents for waist or skirt.

The LAST WORD *on the* TEA-GOWN

Beautiful Negligees are a Necessity to the Englishwoman for Her Hour of Bridge Before Dinner and Her Hour of Rest After a Strenuous Day with Hounds or Guns

ENGLAND is the home of the tea-gown, not, as many people aver, because of the inclement weather which makes one want to wrap up cozily and stay at home, but because of the necessary reaction against the sporting life the Englishwoman loves to lead. During certain seasons of the year she devotes herself to all kinds of country sports—golf, shooting, hockey—and after the strenuous pleasure of the day, she likes to slip on a tea-gown for a quiet hour on the divan.

THE NECESSITY OF THE TEA-GOWN

That the negligee seemed at one time to be waning in popularity was probably because it was regarded as an intimate robe to be worn only in the seclusion of the bedroom, or when dining *en famille*. But now auction bridge usually follows tea at country house parties, and as this fascinating game cannot spare its devotees for so long a time as is required to dress for dinner, it has become the order of the day to change at the tea hour into beautiful negligees that are equally appropriate for the more formal meal.

Another reason why the tea-gown is now so popular is that it can be worn without corsets without the figure losing anything of its slimness. No one is more glad to slip into these easy gowns than the woman who has been striding after the guns, picking her way through miles of rough heatherland or striding over the links.

The society woman well knows the necessity of rest gowns such as are here described. In the old days, an ordinary gown was considered quite good enough for the "lounge hour," but the belief in the psychological influence of color and texture grows apace every year. Every woman has her own rest color, which she must experiment to discover, for colors which give to one person the feeling of repose will have quite the opposite effect on others.

What are known as the high colors are considered most restful—yellow, gold, blue, and green. Reds and purples are supposed to have an exciting influence, yet there are women who believe that red is stimulating to tired nerves. Green is the ideal rest color, for, according to psychics, it is the color of selfishness, and assists in banishing disturbing influences by enveloping one in the atmosphere of the ego.

The coat and skirt negligee is a charming breakfast-table style

The "casaque," here made of gauze, may be short or long

MANY DEGREES OF FORMALITY

There are as many kinds of tea-gowns as there are ways of cooking eggs, and they vary from the Dresden breakfast coat and skirt to the gorgeous gown for dinner. One of the most original creations in the realm of the less formal coat and skirt is one from Enos, the designer of all the models sketched here. It is fluffy and altogether desirable for wearing to the sunlit breakfast table. A coat and skirt it is, but the most ephemeral kind imaginable.

The skirt is really a Princess corselet robe with ribbon straps over the shoulder. The third sketch from the top shows one made of "dawn" pink ninon trimmed with the finest Valenciennes lace and pale pink ribbon. In front is a panel made of strips of Valenciennes lace, which is caught up on one side by a pink satin rose with clusters of tiny buds cascading from it. Over this dress is worn a little coat reaching just to the waist, likewise of pink ninon with trimming of Valenciennes lace. The costume is completed by a dainty cap of pale pink ninon ruffled with lace and trimmed with a garland of tiny, pink satin roses.

Another phase of the tea-gown is the rest wrapper. These are most convenient in country houses after a strenuous day with the guns. One of the prettiest of these is of deep rose satin lined with the same shade of ninon de soie. The robe crosses over and fastens on the side with two ornaments. A deep cape-collar of Venise point lace is arranged below the revers, which are bordered with skunk. The second illustration from the top shows this model.

The loose comfort of the rest robe is an invitation to lounge

The ease of the negligee with the richness of the dinner gown

THE LAST DEGREE OF FORMALITY

Then we come to the formal tea-gown, in which are combined the ease of the negligee and the richness of the dinner gown. Three of the newest tea-gowns designed by Enos have exquisite, flimsy coats of a contrasting shade.

One of these, shown at the top of the page, is of snow-white, accordion-plaited chiffon. The bodice of the under-robe is made of fine Mechlin lace veiled in white chiffon, and the V-shaped corsage is run with narrow, pale pink ribbons. In delicate contrast is the long coat made of forget-me-not blue chiffon which is bordered with skunk and has revers of pale pink chiffon veiled by Mechlin lace. A touch of the originality which bespeaks genius is shown in the collar of black accordion-plaited chiffon which completes the coat.

Still another tea-gown is made of the palest blue crêpe moire and trimmed with an edging of chenille in tiny blue and white balls which give the effect of clusters of little snowballs. Over this robe is worn an exquisite coat of fine, gauze lace edged with ermine. The model shown in the lower left corner of the page shows this charming style.

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Classified Index of Christmas Gift Suggestions on Page 9

SOLE AGENTS FOR NORTH AMERICA
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GLEANINGS *from the* PARIS SHOPS

Whether the French Masters of the Dainty Arts Dedicated to Women Work in Tortoise-Shell, Linen, Leather, Silk, or Lace, They are Sure to Produce Things Unique and Beautiful

THE ivory articles made in Paris are so famous that people are apt unthinkingly to demand what is called "French ivory." This is really nothing more nor less than a celluloid manufactured in Germany or England. The articles made of this composition are charming, but if one is in search of the genuine thing, it is well to look carefully before buying, and to be sure of the shop. There is a certain little shop here in Paris which carries only articles of the finest ivory from India and Africa. Everything bought there, from the tiniest pocket mirrors to the most elaborate toilette sets, is absolutely genuine, a fact not always considered when prices for such things seem exorbitant. M. Traissard, who is an artist at his craft, has made almost everything in genuine ivory that can be made from that substance. His models are delightful, and his prices—well, good things are apt to be expensive, are they not?

OF IVORY AND TORTOISE-SHELL

From his atelier comes the jewel box illustrated third from the top on this page. There is nothing particularly new about an ivory jewel box with a hand-painted top, but this is because nothing has been found that can equal it for beauty. This box, however, is made of real, true, creamy-white ivory and lined with velvet. The top is decorated with an exquisite miniature set in a sunken rim of gold, while the outer edge of the cover is adorned with a tiny, hand-carved beading.

Attractive also are Traissard's little salt cellars of tortoise-shell; mites of things they are, round and low, fitted with fluted dishes of crystal, and small, straight handles of ivory. One of these is shown at the bottom of this page.

Of tortoise-shell, too, is the powder box shown at the top of the page. Apart from its beauty, tortoise-shell articles for the dressing-table are eminently practical, as, except for an occasional rub with a dry chamois, they never need to be fussed with. This box, round, smooth, and highly polished, is of the clearest shell, beautifully marked—a thing, in short, to tempt anyone to extravagance.

A neat little present for the toe of the stocking is the round, double-faced mirror, in an ivory frame, shown second from the bottom of this page. This slips into a leather case of green morocco. A little powder box of pocket size, for the dainty woman to carry as a vanity box, is also of ivory. This is shown second from the top on this page. It is just large enough for a miniature powder puff, and sells for a price quite as small as itself.

Powder box of tortoise-shell, clear and beautifully marked

Of ivory, and just large enough for a vanity powder and puff

Hand-painted jewel box such as eighteenth-century beauties used

Ivory-framed mirror—just the present for the stocking toe

Salt cellar consisting of tortoise-shell pan and a crystal dish

LAST WORD ON JABOTS

Two of the newest jabots from a smart little shop are shown at the bottom of this page. The one on the right with the modish, high, standing collar wired at the edges and rolled over in a semi-Medici effect, is of white satin with black ostrich trimming. From the top of the collar down the front almost to the bottom of the wide fall of tinted Chantilly lace runs a band of black satin one inch and a half wide. This is fastened to the collar by tiny buttons of the satin. A group of five of the same buttons finishes the band at each side at the end. Price, 35 francs.

The jabot on the left shows the new style of bow which is now being worn with the collarless frills of lace. Long, pointed ends, reaching from one edge to the other of the lace, are doubled over and caught down in the middle with a knot of the ribbon. This jabot is held in place by a knot of plaited satin which stands up in the most perky fashion and gives a touch of chic to the simple plaiting of white chiffon outlined with a wide frill of the thinnest black Malines lace. Price, 25 francs.

NEW IDEAS IN HANDKERCHIEFS

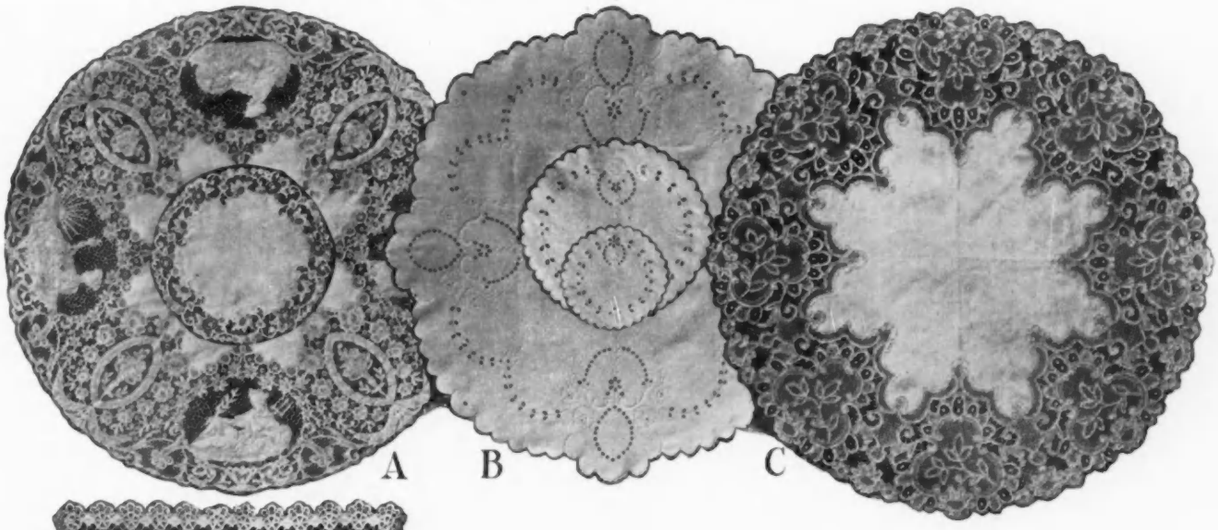
Paris has taken a new departure as far as handkerchiefs are concerned and is showing squares of all colors. Those with colored borders are very smart just now, but they must be carefully chosen. Many have plain-colored centers and hand-embroidered borders in white. Some again have colored centers and borders of plain white stripes, but the prettiest and daintiest are those with the colored border delicately woven in a flowered design, and hemstitched and banded on the edge with the plain color. The one shown just below the pillow on page 70 is of sheerest, finest, hand-

(*Continued on page* 70)

New finish for the collarless bodice—lace frill and broad bow

A semi-Medici effect in white satin with black ostrich ruche

Linens de Luxe for Gifts

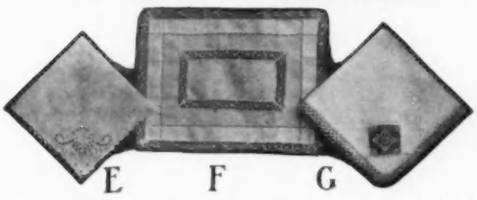


A B C

D

FOR the woman who apparently possesses everything, and for the one who is not quite as fortunate, but who also adores beautiful things for her home—there is no gift that will be more appreciated than one of exquisite linens.

The Gimbel Linen Salon is a veritable Treasure House of the world's finest linens. Its collection of Fancy Linens—hand embroidered and trimmed with real laces—is especially replete at this Yuletide season. You can gain an idea of its collection when we tell you that there are Fancy Linens from France, Germany, Ireland, Belgium, Austria and Scotland, and that prices range all the way from 25c for a six-inch hand-embroidered Irish doily to $400 for a 90-inch French luncheon cloth, trimmed with real filet, Spanish Cluny and Venise laces, intermingled with exquisite *broderie anglaise*. However, we have illustrated a few especially commendable gift linens:



E F G

F—Tray and Carving Cloths, hemstitched and trimmed with real Cluny lace: 7 x 12 inches, 75c; 10 x 14 inches, 85c; 12 x 18 inches, $1.25; 18 x 27 inches, $1.75.

G—Tea Napkins of fine linen, inset with medallion and edged with imitation Venise lace, 13-inch size, $12.75 a dozen.

A—Luncheon set, trimmed with Point Venise and Rose Point laces—25 pieces; 28-inch centerpiece, 12 twelve-inch doilies, 12 six-inch doilies. $350 the set.

B—Madeira Tea Set, hand-embroidered and hand-scalloped—13 pieces: 24-inch centerpiece, 6 twelve-inch doilies, 6 six-inch doilies. $17.50 the set.

C—Tea Cloth or centerpiece, trimmed with Flanders lace; 28 inches in diameter. $25.

D—*Broderie anglaise*, combined with real Venise, filet and French Cluny laces. 20 x 36 inches, $37.50; 20 x 45 inches, $47; 20 x 54 inches, $60; 20 x 72 inches, $75.

E—Madeira Tea Napkins, hand-embroidered and hand-scalloped; 13-inch size; $10.50 a dozen.

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Classified Index of Christmas Gift Suggestions on Page 9

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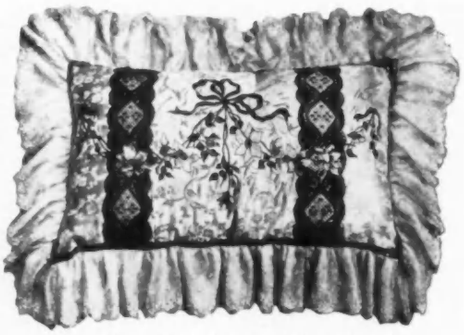
FROM THE PARIS SHOPS

(*Continued from page 68*)

woven linen onto which is woven a flowered border of lavender. It is finished in each corner with a large flower beautifully outlined by a heavy hand-embroidery of white. Price, 16 francs.

A simple, pretty handkerchief shown below the one just described is for mourning, and has a black border composed of an inch-wide band of drawn-work, in fine black thread. Price, 10 francs.

Monograms of long, interlaced letters in different colors or letters twined in circular form are embroidered on the handkerchiefs, which have colored borders. A very good marking for a lavender handkerchief was done in lavender of the same shade as the border, with the middle letter worked in a dark shade of brown. This gave just enough contrast to the pale shades of the border.



On this cushion, clusters of clematis enrich the harmony of ivory brocade and old-gold

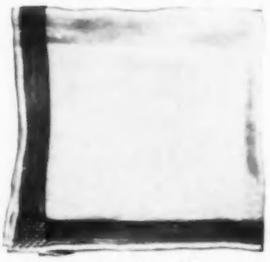
DAINTY WORKS OF ART

At the bottom of the page is shown a luncheon cloth of hand-woven linen bordered by a twelve-inch band of drawn-work, into which the linen has again been woven in a filet lace design of flowers, while a large round of the same work decorates the center of the cloth. Price, 150 francs.

Elaborate cushions are a fad of the French. Silks and satins and laces, nothing is too rich with which to adorn these pillows for salon and boudoir. The illustration at the top of the page shows an exquisite model in ivory brocade embroidered with clusters of clematis, and further enriched by bands of old-gold lace insertion and full ruffles of tinted lace and chiffon. Price, 150 francs.

Bags, new, pretty, and inexpensive, and table linen hand-worked and covered with beautiful drawn-work, these are the specialties of a certain small establishment, which makes its lovely things for many of the large houses, and which produced the luncheon cloth and cushion just described. One of the new models for a shopping bag is shown at the top of page 72. It is of black velvet, and the distinctive feature is the clasp, which is perfectly round and opens far down at one side, so that the entire contents of the bag may be seen at a glance. The middle of this clasp is filled in with soft, unstitched plaits of the velvet, and the fullness of the bag portion is laid in similar plaits and fastened to the clasp by means of a heavy thread of silver. Around the bottom and the sides runs a fringe of cut steel beads. White satin brocade forms the lining, and the card case, vanity case, and other fittings are made in the same material. Everything is made by hand, and so exquisite in finish are they that at 70 francs this bag is one of those bargains oft dreamed of but rarely realized. The clasp of the bag illustrated is of carved metal, but it may also be had in hand-carved silver, or in an antique mounting.

Hand-woven linen handkerchief with a flowered lavender border



Mourning handkerchief delicately banded with drawn-work

(*Continued on page 72*)

Garlands of flowers in filet lace are used for border and hem of this luncheon cloth

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From New York
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EGYPT RIVIERA ITALY AND FIUME

Unsurpassed Luxury and Comfort

Maderia, Gibraltar, Algiers, Monaco, Naples, Alexandria

"CARONIA" Jan. 30, Mar. 15
"LACONIA" Jan. 4*
"FRANCONIA" Jan. 18

STOPOVERS PERMITTED
A LA CARTE WITHOUT CHARGE

*EXPRESS SAILING JAN. 4th
Monaco Naples Alexandria

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THE CUNARD S. S. CO. Ltd., 21 State St. N. Y.

Set $2.50—Collar $1.25, Cuffs $1.25

Set illustrated is a typical value. We buy our goods from custom sales and failures. *Laces, Silks, Charmeuse, Crepes and Novelties of All Kinds at less than 50c. on the Dollar*

It will pay you to visit our store.

J. Schwartz, 58 East 34th St., New York

Special attention given to mail orders

FROM THE PARIS SHOPS

(*Continued from page 70*)

Charming also is the little theatre bag shown on the left at the bottom of this page. This is provided with a ring clasp and cover, a form of mounting much affected in some of the new models, and one which bids fair to be popular, as it is so much more convenient for bags of soft silk than the older openings, where it was impossible to tell, except by a prolonged search, what was contained. The silk from which this sack is made is a heavy satin brocade in a pale shade of mauve. It is gathered onto the clasp at the top by a ruching of gold lace, and is finished at the bottom by a long, gold tassel, made by hand and twisted and knotted most oddly. The lining is of white satin, shirred and puffed and beautifully finished, and the mounting and the chain by which it hangs are of silver gilt. Price, 70 francs.

LATEST FROM THE RUE DE LA PAIX

The very newest model from the rue de la Paix is the bag shown on the right at the bottom of this page. Dull gold satin and suède of the same tone are combined in a simple yet rich and original design. The under part of the bag is made of heavy, gold-colored suède and is embroidered at the top by a band of self-tone silk embroidery, while the bottom is gathered into a small, cup-shaped ornament of suède embroidered in similar manner and having a pendant tassel made of heavy cordings of silk. The upper satin portion is eased into the suède without fullness, and attached to two suède-covered rings at the top by deep plaits of the satin, which are pulled through, drawn down and attached lightly to the inside. The lining is of self-tone satin. The price is quite moderate.

The entire bag contents are seen at a glance

There is another little shop which is really a treasure-trove for the Christmas shopper, so full of attractive things in ribbons and lace and chiffons are its various drawers and show-cases. Here is found anything from garters and corset bags to the most stunning velvet negligees, and also such useful, work-aday things as sewing aprons that nevertheless smack of the frivolous in the gaiety of their designing and the materials employed. One of their attractive models for a work apron is shown in the middle of the group at the bottom of the page. It is made of heavy biege-colored grosgrain silk, striped with pink and blue flowers, and dotted with various colors. The turn-up flap portion which forms the bag, contrary to the usual form of the straight, turn-back flap, is fulled onto the bottom. This flap is puffed in at the side, while the fullness at the front is gathered into a band over which hangs a full ruffle of wide, tinted, net lace. Attached to the apron portion at the bottom of the bag is a small pincushion and needlebook. Ribbons of blue satin fasten it at the waist, and make of it a dainty and delightfully useful article. This same apron is made in a pompadour silk of black with pink roses, and trimmed with a frill of black Chantilly lace. The price for either is 45 francs.

Finish your Christmas shopping this week. Use this number of VOGUE *as your guide to the best Christmas gifts that can be had in New York and Paris. When you find the burden of your shopping becoming too heavy for you, when, as you surely will, you find you have two weeks' shopping to do in as many days, simply throw all the responsibility on us. Write to our Shopping Department, 443 Fourth Avenue, or drop in and leave your commissions—we are near 30th Street.*

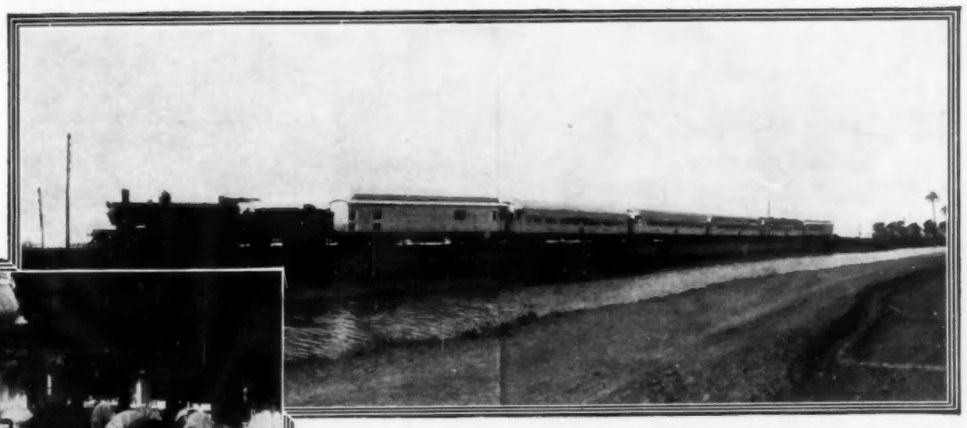
The circular cover and ring clasp of this theatre bag form a convenient style of mounting

Of all the convenient work aprons devised, here is one more than usually ingenious

The newest bag fancy—a bottom of embroidered suède and a top of silk gathered into rings

EGYPT EVER THE BEST *of* WINTER RESORTS.

One of the luxurious E.S.R. Trains de Luxe running between Cairo and Luxor.



Interior of Dining Car.

Up the Nile Valley *by the Famous* "Trains de Luxe" OF THE Egyptian State Railways.

For Free Illustrated Booklet—Apply to Town & Country Bureau, 389, 5th Avenue, New York.

FRANCE—NICE—FRANCE

The Capital of the Riviera
Unique Home of Carnival

GAYEST, Sunniest Town in all the Pleasant Land of France. The Best of Winter Resorts for Americans on the Mediterranean. Operas; Theatres; Fetes; Casinos; Racing; Golf; Skating; Tennis; Boating; Bathing; Dancing. Select Clubs and Brilliant Social Life. First Class Luxurious Hotels. Splendid Paris Shops. Grand Motoring centre for Maritime Alps. Picturesque ancient villages amid lovely scenery. Queen Victoria's favourite place of sojourn for many winters.

BOOKLETS FREE

TOWN AND COUNTRY TRAVEL BUREAU
389 FIFTH AVENUE, NEW YORK

The Up-to-date Woman

always uses the Pennsylvania Railroad. She appreciates the niceties of travel which are exemplified in its perfectly equipped Limited trains, in those things which go to make a journey comfortable and pleasant.

Whether bound West or South, she finds many trains, each a model of elegance in appointment; with private sleeping apartments, if desired, the services of expert Ladies' Maids and Manicures on a number of them, and dining cars serving meals that are not excelled in the finest restaurants.

The "BROADWAY LIMITED" is the fast train between New York and Chicago, making the trip every day in 20 hours.

The "24-HOUR ST. LOUIS" is the fastest train between New York and St. Louis running daily.

The "PENNSYLVANIA LIMITED" offers a daylight journey through the mountains, charming at any season of the year, for the trip between New York, Chicago, Cleveland, Cincinnati or St. Louis.

The "CHICAGO LIMITED" is the late afternoon train for Chicago, Cleveland and Cincinnati. Its return train, the "MANHATTAN LIMITED," is equally excellent.

TO THE SOUTH, with its many Winter Resorts, now opening for the season, there are through sleeping cars to Florida, Georgia and the Carolinas.

About the first of the year, Through Limited Trains between New York and Florida will be placed in service.

PENNSYLVANIA RAILROAD

M. KNOEDLER & CO.

Paintings

556 FIFTH AVENUE

PARIS NEW YORK LONDON

THE ROAD TO BEAUTY Send 2c stamp to cover postage for liberal free samples of **Keeler's Superior Cold Cream, Cold Cream Soap and Face Powder**, the most exquisite for the Skin and Complexion. Also booklet, "The Secret of Beauty." **CHARLES E. KEELER CO., Dept. K, Philadelphia, Pa.**

BEAUTIFUL LOCATION for exclusive Young Ladies' School **TO LET.** 17 miles from Boston, high elevation, groves, artificial lake, near cars. Write for further information to Mrs. W. R. Hayden, BEDFORD SPRINGS, BEDFORD, MASS.

Outward and visible forms for hidden and dainty gifts

The GALA ATTIRE *of the* CHRISTMAS GIFT

NO little ingenuity and thought can be expended in making a novel and attractive wrapping which radiates Merry Christmas even before the coverings are laid back to reveal the content.

The manner of wrapping the gift gives scope for individual effects in decoration. There are pretty crêpe papers with scenic effects as well as with the Santa Claus motif. A roll of three yards costs 15 cents. The plain white crêpe paper costs 10 cents a roll.

Plain, red paper makes a Christmas-like wrapping, and combines well with seals of green and red holly and those with a white-bearded Santa Claus. Sheets of this paper are 5 cents each. An elaborate fashion of wrapping may be achieved by veiling the red paper in white tissue which gives a frosted effect.

DECORATING THE PACKAGE

A new and convenient device is the use of gummed ribbon, which is both decorative and useful for holding the wrappings firmly in place. The ribbons come in bébé width and in various styles such as a holly design bordered with gold, a snow-white background with decorations of holly and the "Merry Christmas" legend inscribed in red at intervals between the sprays, and also plain gold, silver, and red. A bolt of gummed ribbon contains ten yards and costs 10 cents.

Spools of cord may also be had in silver, gold, and red and gold. These spools of ten yards may also be purchased for 10 cents each.

Another pretty convenience is the gummed paper seal. These come in a number of different designs. One showing a lozenge with holly and ribbon bears the words, "Do not open till the 25th." Others display Christmas subjects such as a jolly Santa Claus, a bell, a poinsettia, a Christmas tree, a reindeer, a fireplace, and a pine cone. They come twelve in a box and cost 10 cents. A set of gummed labels in booklet form shows Santa Claus with his pack, and an hour-glass accompanying the command "Do not open till Christmas." This booklet contains twelve seals and is priced at 10 cents.

A box containing ten Christmas greeting cards to lay inside the wrapping costs 25 cents. Other Christmas cards with borders of holly and the emblematic stocking overflowing with Christmas bounty cost 10 cents for a package of ten.

In the adjustment of ribbons and labels there is no rule, only a decorative sense of fitness. Ribbons may be put on crosswise or cornerwise, and as for seals, labels, and tags, the more the merrier.

A poinsettia of red crêpe paper laid on the snowy gift package is unusually effective. These flowers are 35 cents each. Sprays of mistletoe may also be had for the same price. Another attractive Christmas dressing is a realistic snowball with a glittering paper covering. These are priced at 25 cents each.

SPECIAL BOXES FOR SPECIAL GIFTS

The hand-made gift, whether a bit of fine lace or other daintily wrought piece of needlework, must have a box to correspond. These may be had in assorted sizes and covered with white, satin finished paper. Special Christmas boxes come in fine, red or white glazed paper embossed with designs of holly or poinsettia. These cost 10 cents and up, depending upon the size. Candy boxes are 10, 12, 15, and 20 cents for ¼, ½, 1, and 2 pound boxes respectively.

Dainty jewelers' boxes bound in velvet or leather may be had to encase an heirloom the original case of which has long since vanished. In sending such a token one is apt to be at a loss for a proper setting, and it is well to know that boxes for rings, brooches, bracelets, pins, and all manner of jewelry may be had for from 75 cents up.

Ribboning, tagging, and sealing—all must add their quota of gaiety to Merry Christmas

Women's, Misses' and Girls' Underwear and Negligees

A Few Representative Styles from a Most Beautiful Showing

72. **China Silk Night Gown;** sailor collar and wide turn-back cuff; pink and blue gowns with piping and ties of white; also all-white gown with pink and blue trimming. **Price $6.50**

73. **Crepe de Chine Petticoats;** plat Valenciennes lace flounce; lace insertion above with wide satin ribbon running through; fancy bow on side. Colors: pink, blue, and white. **Price $5.00**

74. **Women's House Gown of Crepe de Chine;** Empire effect, waist richly hand-embroidered, and trimmed with self-color satin and buttons, finished at waist with ribbon girdle and rosette; skirt, full accordion pleated. Colors: pink, blue, lavender, and maize. Sizes: 34 to 42 bust. **Price $13.50**

75. **Boudoir Cap;** chiffon cloth, trimmed with net and shirred ribbon; large ribbon bows and band finishing the cap. Colors: pink or blue. **Price $2.95**

76. **Knicker Drawer Combination;** China silk, trimmed with Van Dyke pointed plat Valenciennes lace, seams veined. Ribbon running through China silk bands about neck, sleeves and knicker. **Price $7.50**

Best & Co.

FIFTH AVENUE At Thirty-fifth Street NEW YORK

Classified Index of Christmas Gift Suggestions on Page 9

The New York Times

"All the News That's Fit to Print."

NEW YORK SUNDAY, OCT. 6, 1912.

A $35,000 FUR COAT.

Garment of Imperial Russian Sable Made for a New York Woman.

For the last twelve months six furriers in Stein & Blaine's establishment at 8 West Thirty-sixth Street have been busy matching, selecting, cutting, and piecing together 103 imperial Russian sable skins for a coat which will be worn at the Winter's festivities by one of the most prominent women in New York society.

The garment will cost $35,000, and it was said yesterday that it might well arouse the envy of the Czarina, in whose country only the nobility are permitted to wear sable. The makers decline to make known the name of their customer, but they declared that they made her previously a $15,000 coat.

The garment, which is fifty-eight inches long, weighs slightly more than 7 pounds, and the skins, of rich brown with a sprinkling of white-tipped hairs, are so matched that they seem to form one piece. The skins were selected from a stock worth $200,000.

MANY BANKS RAISING RATES.

France Not Likely to Let Gold Leave Country Now War Has Begun.

Special Cable to THE NEW YORK TIMES.

LONDON

The NEW NAÏVETÉ *in* DECORATION

(*Continued from page 37*)

platane wood, handsomely carved and inlaid, hangs a lamp shaded by a large, yellow silk shade weighted by a band of dull green wooden beads each about the size of a large grape. Buffets of platane wood were built into the walls at opposite sides of the room, and the chairs, with handsomely carved backs, had seats made from a caning of narrow leather bands.

The decorative section of the Salon shows the strong influence on French taste of the Munich decorators who, in response to the invitation of the president, Frantz-Jourdain, exhibited here two years ago. Their display far exceeded in variety and originality the present exhibit of the French workers in the same line.

THE NAÏVE IN DECORATION

One of the most livable of the rooms exhibited was the dining-room shown at the bottom of page 37, designed and decorated by M. Robert Mallet-Stevens. The furniture was black, the carpet bright green moquette, the curtains and upholstery of printed toile, flowered in soft shades of red and purple. An oval band of large flowers in magenta, red, white, and blue, placed on the carpet in the middle of the floor, gave the effect of a plain rug with a flowered border—quite an ingenious arrangement. White net curtains edged with bright green hang at the short recessed windows, the wall was covered with a dull gray paper, and over each of the two buffets built into the room at opposite sides were suspended flat, box-shaped candelabra, made from heavy faïence in a deep shade of orange.

A French child's sleeping room and nursery combined, seen in the illustration at the top of page 37, prettily arranged by Miss Lloyd, was very attractive. Blue was the predominant color of the furnishings. The low curtain at the latticed window was of a thin cotton stuff dotted with small, blue figures. Over this, darkening the room to a lovely twilight, hung straight curtains of thin, dark blue stuff lined with bright, transparent green. The walls were covered with one of André Groult's painted papers, a white ground sprinkled with small figures in cool tones. The porcelain washing set was decorated to match. The furniture, painted blue, was built with all the corners carefully rounded—a precaution against bumps on tender heads. The screens, the head of the bed, and the backs of the chairs were ornamented with panels of pink and white worsted sampler work, so finely done that at first sight it gives the effect of a hand-painted decoration. The seats of quaint little chairs, modeled after a prie-Dieu, were covered with the same sampler work in tones of white and green. The carpet was of linden gray felt with a long, silky nap.

PAINTED WALL-PAPERS

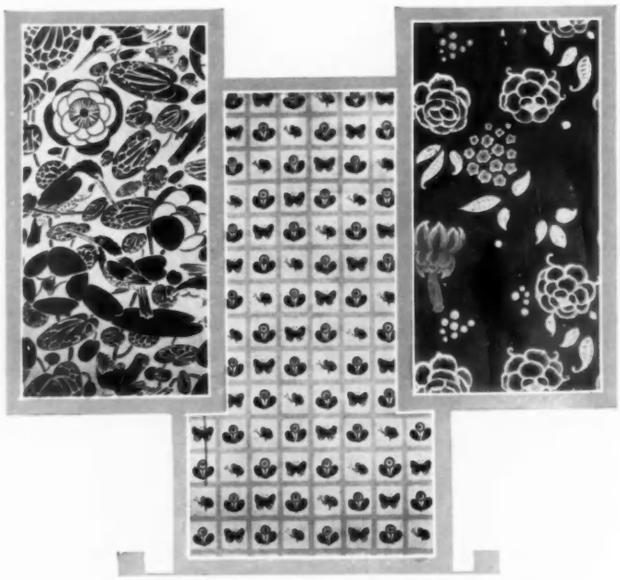
Among the other important exhibits of the Salon were the painted wall-papers—some forty designs in various tones and color schemes. From these M. Groult has chosen three, which are shown on this page as representative of the different styles—grays and whites, blacks and whites, and neutral grounds covered with flowers and figures in vivid colorings. The designs may be small, precise, mathematical in their exactness, or large and sprawling, and in many, particularly in those of black and white combinations, there is a distinctly Japanese feeling.

The right-hand illustration designed by M. Groult, is of dark green with red-stemmed, purple and yellow flowers and life-size parrots with jet-black feathers, red beaks, and white-rimmed eyes.

On the left-hand is shown another paper by M. Groult—a white background covered thickly with long-billed birds and oddly shaped, black flowers outlined and lightened here and there by shadings, if one may so express it, of white.

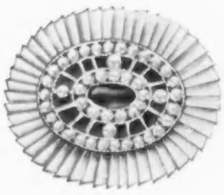
The middle design by Miss Lloyd of the Maison Groult, shows the use of the mathematically precise figure motif. A beige-colored background is marked off into squares by half-inch stripes of dull blue. The center of each square contains a yellow or a purple butterfly, or a small flower of old-red circles with an almost brown inner circle and olive green leaves.

MARGARET ALICE FRIEND.



Inspired directly by nature and conventionalized by art as were ancient oriental designs, are these strange new fancies in wall-paper

Gifts



A closer intimacy with the J. & J. Slater shop will bring to view attractive and practical Holiday gifts in great variety.

Special Holiday Cabinet - - - - - - **$5.00**
(To hold 6 pairs ladies' shoes or slippers)
Special Cabinet, containing six pairs children's slippers or button boots, white, pink or blue kid, complete 8.00
Chinese Slippers - - - - - - - - **2.50**
Satin brocaded bedroom slippers, from - - **6.50**
Toilet slippers in colors, from - - - - **2.00**
Satin Slipper Bags - - - - **1.00, 1.50, 2.00, 3.00**
(Plain, Embroidered and Hand Painted)
Rhinestone buckles in fancy boxes - **2.00 to 50.00**
(On plaited satin tongue, or with plaited satin ribbon in colors to harmon ze)
Cut steel buckles in boxes - - - **2.00 to 30.00**
Men's travel slippers, in leather cases - - - **3.00**
Silk hosiery for men and women, 3 pairs in special Holiday box, from - - - - - - - **3.00**

J. & J. Slater

Broadway at 25th Street, New York

For over fifty years New York's most fashionable bootmakers

Annette

Exclusive Styles

27 West 38th Street, New York

Charming Afternoon or Evening Wrap

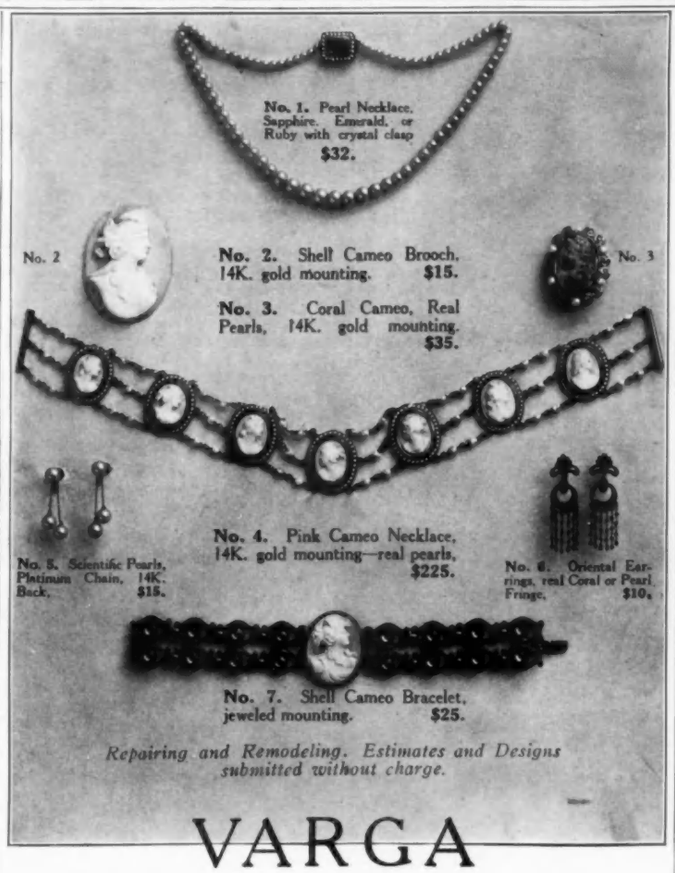
in Charmeuse or Brocade Velour. Gracefully draped and festooned with flower. Collar and cuffs of white Fox, Skunk or Grey Marmot. All Colors.

SPECIAL **$49.50**

Numerous other Models in Evening and Touring Coats.

Serge Gowns -	$18.75	and upward
Afternoon Gowns	25.00	
Evening Gowns	26.50	
Waists - -	3.50	
Coats - -	18.50	

Telephone 5795 Greeley



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VARGA

324 Fifth Avenue (Bet. 32nd and 33rd Sts.) NEW YORK

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A RARE COLLECTION OF

FINE FURS

OF EXCEPTIONAL QUALITY

Fashioned into Garments and Sets in the season's most approved styles from Russian Sable, Ermine, Mink, Alaska and Hudson Seal, Skunk, Fox and other fashionable Furs.

The fact that we are importers and manufacturers, and sell direct means a saving of 25% to 40% to you.

Furs made to order without extra cost.

Schonleben
EST. 1893
HIGH GRADE FURS
73 West 46th St.
New York

The Gift of All Gifts

This exquisite Eau de Cologne has sentimental associations which make it peculiarly appropriate as a gift. Owing to its refined character, it appeals particularly to women, and it is most acceptable to the man who shaves himself and who loves his morning bath.

A spray of it perfumes and freshens up the sickroom. Its uses are manifold and no dressing table is complete without it.

Insist on "Forty-seven-eleven"—Blue and Gold Label—Sold Everywhere.

4 oz. bottles, 55c; other sizes, plain and wicker, 85c to $3.00.

Ferd. Mülhens, No. 4711 Glockengasse, Cologne, o/R, Ger.

U. S. Branch Mülhens & Kropff, New York

House Founded 1792

No. 4711.

Eau de Cologne

Cluzelle Bros

Hair Merchants and Ladies' Hair Dressers

Introduce to women of Fashion their latest Creation

Coiffure "Casque"

which may be effectively arranged with their *"Simplex"* and *"Incroyable"*

Transformation Pratique is made from natural, wavy hair, so carefully matched that it cannot be detected. Easily dressed in any style desired. Ideal for a hurried toilet.

Parisian Hair Novelties just received, consisting of individual Hair Ornaments, Shell, Amber and Jewel Pins in exclusive designs.

HAIR AND SCALP TREATMENT BY SPECIALISTS

12-14 West 37th St. Tel. 4191-2 Greeley New York

All correspondence and mail orders receive personal attention.

J. ANDRE

Famous French Preparations

Sole Manufacturer

140 West 44th Street, New York City

French Face Cream. The only dainty facial preparation which assists nature in creating and perpetuating the beauty of a fair complexion, jar - - - $.50

Algerian Hair Tonic. A purely vegetable preparation to prevent the hair from falling out, and promote its growth, excellent for dandruff, bottle - - - $1.00

Cyclamen, Aromatic Solution. Specially prepared for faded and yellow grey hair, bottle - - - $1.00

The above preparations are sold by Mrs. Jobe, care of the M. M. Newcomer Co., Knoxville, Tenn.; Miller & Rhoades, Richmond, Va.; Geo. MacBain Co., Roanoke, Va.; and all leading houses.

"Preserved" VIOLETS

From Bohemia

$2.50 the bunch

Prettily boxed Exp. prepaid

With all their delicious odor and beauty

Worn by New York's fashionable set

See other descriptions under Specialty Shops on page 18

AUSTRO-HUNGARIAN CO.

4 W. 33rd St., New York (opp. Waldorf)

$1.00 Each — 50 cents Each — 35c. Each $1. for set of 3

A DAINTY XMAS GIFT

The American Girl Tailored Bow or Neckwear. In velvet, each on a pin, trimmed with hand-made French ribbon roses, fifteen colors. **A smart trifle to complete the costume.** Wholesale prices quoted.

H. SAMUELSON, 225 Fifth Avenue, NEW YORK

Courtesy of Frederick A. Stokes Company

WHAT THEY READ

THE STORY OF THE IDYLLS OF THE KING, adapted from Tennyson, by INEZ N. MCFEE, contains a simply written prose version of those Arthurian legends embalmed in Tennyson's verse together with the actual text of the poet. Miss McFee's prose precedes Tennyson's verse, and is intended as an introduction to the latter for the young. The whole makes a royal octavo volume of nearly 400 pages with index. M. L. Kirk furnishes decorations and many full page illustrations in color. Those who would have their children approach the Idylls by way of a soundly written modern prose version rather than by way of Malory's fascinating old text will find this volume a useful as well as a sumptuous and beautiful gift. (New York: Frederick A. Stokes Company, $2.)

TABITHA SMALLWAYS, by RAYMOND JACKBERNS, is a typical little story of English girl life, told with something less than the liveliness attained by a good many American tales of the sort, but with spirit, humor, and verity. The value of the story to American young folk between the ages of twelve and fifteen, lies in the interesting peep it gives into a sort of social life instructively different from our own, but nearer ours than that of any other European nation. Mabel L. Atwell's six full page illustrations in color, though not of the most distinguished quality, have a character of their own that will commend them on this side of the water. (New York: McBride, Nast & Co., $1.20 net; postage, 16 cents.)

RUSSIAN WONDER TALES, collected and translated by POST WHEELER, is a book that children, not so young as to be easily disturbed by the occasional weirdness of suggestion, will vastly enjoy, and that older persons with a taste for folk-lore will find entertaining. These stories have been definitely traced back to the misty dawn of the Slavonic race, but they have what the author thinks a mainly superficial resemblance to many familiar tales of other races. The opening story closely resembles one of the best tales from the Arabian Nights, but elsewhere in the book is much of charming freshness. The author has shown skill and taste in the translation, and has made a really valuable contribution to our nursery literature. Not even the text itself is more characteristic of Russian orientalism than the extraordinary colored illustrations provided by the Russian artist, Bilibin, which in their singular beauty make this volume unique among the Christmas books of the current season. (New York: The Century Company, $2.50 net.)

THE GOLDFISH, by JULIEN STREET, is a successful venture of this able humorist in an unaccustomed field, that of the Christmas story. Everybody will follow with smiles and with wholesome inward emotion the adventurous attempt of the little boy, Don, to keep his napkin spotless for a week; and the conversation of Peter, the goldfish, will appeal to most readers as a pleasantly original conception, while Don's mother, though slightly sketched, must seem to the sympathetically intelligent a very sweet lady. The colored illustrations by Eugénie Wireman are charming enough for anybody. (New York: John Lane & Co., 70 cents net; postage, 6 cents.)

OLD RHYMES WITH NEW TUNES, illustrated effectively and humorously in black and white by GABRIEL PIPPIN, is a thin folio in neutral blue boards, with the words and music of such old familiar songs as Wake Me Up, Cock-a-doodle-doo, Hush-a-bye Baby, Ladybird, Humpty Dumpty, and that ever charming Pat-a-cake, pat-a-cake. (New York: Longmans, Green & Co., 80 cents net.)

'TWAS THE NIGHT BEFORE CHRISTMAS, A VISIT FROM ST. NICHOLAS, that deservedly perennial favorite of Clement C. Moore, appears this season in a gaily illustrated oblong volume, with an introduction telling what one needs to know of the author. Jessie Wilcox Smith "does herself proud" in these pictures, warm with the cheery spirit of the Christmas season. It is satisfactory to note that no expurgatory spirit has deprived St. Nicholas of his "little round belly." (Boston: Houghton Mifflin Company, $1 net.)

BILLY POPGUN, by MILO WINTER, who both writes the text and draws the illustrations, must be recognized as belonging to the long succession of children's books that owe their existence more or less distinctly to the influence of Lewis Carroll. Billy is a little boy in old pajamas, who falls off the edge of the town, and finds himself riding on a huge rabbit. Later he uses a turtle as his submarine, and an eagle as his aeroplane, and makes acquaintance with those interesting folk the field mice,

(*Continued on page 80*)

HOLIDAY GREETING

Maillard's

CHOCOLATES
BON BONS
FRENCH BONBONNIERES

THIS year's importations of Parisian Holiday novelties, made exclusively for Maillard, are shown in bewildering variety—everything satisfying to the esthetic taste.

Bonnets de Luxe for boudoir wear.
Opera bags and Hand bags unique in style and effect.
Electric lamps and shades in Saxe decorated ware.
Coffrets de Sévres in every description.
Vases of Daum and Sévres in newly applied designs for various uses.
Dolls dressed in the latest Parisian fashion—exclusive variety.
Cushions and Sachet de Luxe for Lingerie purposes.
Satin lined Baskets, large variety, in the latest shades and tints.
Glove and Handkerchief boxes, rare selection, in all shapes and colors, latest Parisian importations.
Dinner and Ice Cream favors and Mottoes—original creations.
Toys, Favors and Ornaments for the Christmas tree.

The Luncheon Restaurant—a delightful place to rest a while—Afternoon tea served three to six.

FIFTH AVENUE AT 35TH. STREET
NEW YORK

Large Shawl of Mole and Ermine with flat, fancy muff to match

Revillon Frères

FOUNDED 1723

Furs

Women's fur coats and sets of high quality and perfect workmanship suitable for Holiday gifts. Men's fur lined overcoats and fur coats. Children's furs in a full range of sizes. Fur rugs and robes. Full information about any article desired will be furnished on application.

19 West 34th Street, New York

PARIS LONDON

WHAT THEY READ

(*Continued from page 78*)

learns to dive with the frogs, and comes to know the underground dwarfs. Billy's adventures are told with agreeable humor, and illustrated with the most delightfully drawn and delicately tinted full page pictures that have lent charm to any book for children in recent years. It would be difficult, indeed, to praise too warmly these richly fanciful yet faithfully natural illustrations. The book is a folio bound in gray-green boards. (Boston and New York: Houghton Mifflin Company, $2 net.)

BEST STORIES TO TELL CHILDREN, a compilation by SARA CONE BRYANT (Mrs. Theodore F. Borst), contains selected and adapted tales from many sources, some of them the fantastic stories of early India, some from the Bible, others borrowed and rewritten narratives from men as recent as Ernest Thompson Seton. "The Three Little Pigs" opens the volume, and next comes "The Story of the Three Bears." Patten Wilson's illustrations are agreeable in coloring, but not always of great charm or interest, though some of them deserve even such praise. (Boston and New York: Houghton Mifflin Company, $1.50 net.)

THE MOSHER GIFT BOOKS

THIS season's gift books issued by Thomas B. Mosher, of Portland, Maine, include the usual volumes, large and small, of unusual things in limited editions, and at prices depending in part upon the size of the book, in part upon the character of paper and binding. Those received are bound mostly in gray boards or in paper. "Spring in Tuscany," a small, square, thin volume with a cover in figured yellow paper, contains poems on Italian subjects by various hands—Swinburne, John Addington Symonds, Mary F. Robinson, Laurence Binyon—some sweet, almost too sweet, things of him who hides under the name "Aureolus Paracelsus," a sort of lesser and more musical Browning, Cora Fabri, and others. Mr. Mosher's favorite Italian is reflected again in the tiny volume entitled "In Praise of Old Gardens," containing Swinburne's "A Forsaken Garden," Vernon Lee's prose essay on "Old Italian Gardens," Dr. John Brown's article on Queen Mary's garden, articles by the Hon. Mrs. Boyle and Rosamund Marriott Watson, some bits of verse, and a list of Mosher books commended to the reader by the publisher. Another of the small volumes contains an extract from Stevenson's "Prince Otto," and three essays from his "Virginibus Puerisque."

One of the larger volumes is the "Lyrical Poems of Lucy Lyttleton," in all thirty-two numbers, and an introductory sonnet. Of this book only 950 copies will be issued. "Fiona McLeod," William Sharp's other self, a strong favorite with the publisher, is represented by another of the larger, though not large volumes, entitled "The Silence of Amor," which embodies a little essay on the author's attempts toward prose that he refuses to call "poetical," and which is not of any directly discoverable meter, but which does contain repetitions intended to compass special effects. As experiments these are interesting, but as impressionistic descriptive bits they fall far behind the best of Whitman's "Specimen Days." At times, however, the touch of "Fiona McLeod" in these attempts is enchanting.

Mr. Mosher has done the world a good turn in giving us Pater's "The Renaissance" in a stoutish volume of rather more than 300 pages. Those who are unacquainted with this book must not expect to find it a history of the Renaissance, or even an articulated discussion of the period. It is rather a collection of essays reflecting the spirit of the age as exemplified in characters and performances artistic and literary of the French and Italian Renaissance. One of these masterpieces deals with that marvelous young Florentine, Pico della Mirandola. Botticelli, Leonardo da Vinci, the poetry of Michelangelo, and Joachim du Bellay are discussed in Pater's delicious fashion, and "Winckelmann," the only German of the book, has the closing essay. This is undoubtedly one of Pater's most satisfactory volumes, though the novice should precede it by reading at least a summary life of the several characters discussed.

In Edward McCurdy's volume of essays, entitled "Roses of Paestum," Mr. Mosher once more gives us Italy. The opening essay, which gives title to the volume, deals deliciously with that marvelous Greek ruin in Calabria, once Posidonia, later Paestum, and now a little assemblage of lovely architectural relics, in visiting which a distinguished Englishman was captured and held to ransom by brigands. Other essays in the volume are on Dante's "Vita Nuova," and on several Italian topics, while some can not be called distinctively Italian.

A slim quarto in gray boards, only three hundred copies of which are issued, entitled "Memories of President Lincoln," contains such of Whitman's verse as directly relates to the great and good President, together with an extract from Lowell's "Commemoration Ode," the "Gettysburg Address," in a form that seems to differ slightly in punctuation and perhaps in wording from the most familiar version, a prose passage from John Burroughs, another from W. M. Reedy, a "foreword" by the publisher, and a brief bibliography. There is as frontispiece an admirable copy of a fine Lincoln portrait, and the title page is tastefully decorated.

CHRISTMAS TRAVELS

AFRICAN SHORES OF THE MEDITERRANEAN, by CYRIL FLETCHER GRANT and L. GRANT (L.S.), is a handsome royal octavo of about 500 pages telling a tale of present ruin and past greatness fascinating in its appeal to the imagination. What the authors have undertaken is to sketch the story of the Mediterranean's African shore as it now is, and the history of the successive civilizations that have arisen and perished since Dido founded Carthage. In view of the significant events now taking place in this vast region, the book has more than the very unusual interest that attaches to its own merits. The writers visited the region, studied its present condition, mastered much of its vast history, obtained pictures of its magnificent ruins, so staggering to the imagination in their majesty and beauty, and wrote with force and effect of all they saw and learned. Such a story as is here unfolded leaves one in the midst of our own probably ephemeral civilization with the feeling of baffled helplessness that seizes one at reading the sublime text, "A thousand years are in Thy sight but as one day." There are no dull pages in this volume, whether one reads what the authors saw with their own eyes, or what they tell us of that astounding past. (New York: McBride, Nast & Co., $4.75 net.)

AROUND THE CLOCK IN EUROPE: A Travel-Sequence, by CHARLES FISH HOWELL, with illustrations by Harold Field Kellogg, is a brave attempt to triumph over a manifestly artificial plan. What Mr. Howell undertakes is to convey in impressionistic fashion the aspect of a dozen

(*Continued on page 82*)

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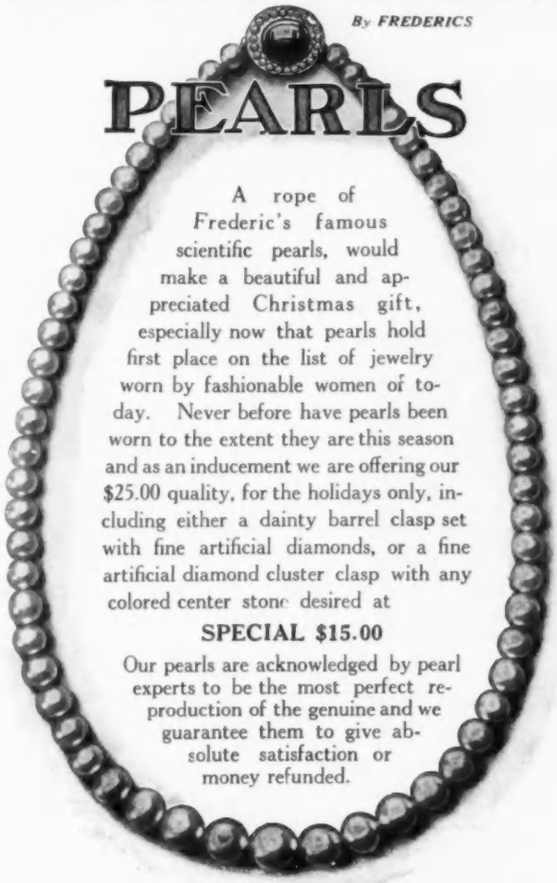

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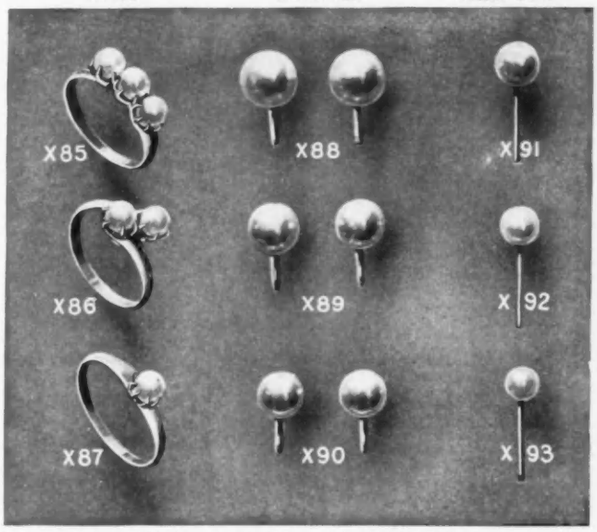

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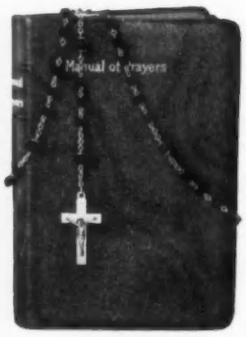

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WHAT THEY READ

(*Continued from page 80*)

towns and cities, each at a particular hour of the day or night. He has opened most happily with Edinburgh from 1 to 2 P. M., and he closes with Paris from midnight to 1 A. M. Scheveningen, which one thinks of as gayest at the bathing hours of the morning, comes in for description at 5 to 6 P. M., but the author has certainly done well by the place at that time. Venice at midnight, London at the quiet time between 7 and 8 P. M., and Naples at 8 to 9 P. M., when the harbor is flecked with sails lazily drifting in the moonlight, are sympathetically treated. Mr. Kellogg's illustrations, especially the smaller ones, are almost gemlike in their charm. (Boston and New York: Houghton Mifflin Company, $3 net.)

HISTORIC SUMMER HAUNTS FROM NEWPORT TO PORTLAND, by F. LAURISTON BULLARD, a journalist of Boston, and illustrated by Louis H. Ruyl, undertakes to give us the aspect and, in some measure, the local history of about a dozen New England coast towns and inland regions. Mr. Bullard writes of New England with the loving sympathy of a native sprung from the old Colonial stock, and with the skill of the practiced journalistic hand. Newport, Plymouth, Quincy, Lexington, Concord, Marblehead, Gloucester, Salem, Newburyport, Portsmouth, and Portland are the towns specifically treated, and there are besides chapters on the "Whittier Country" and "The Wayside Inn." One suspects that the author writes with especial pleasure of Marblehead, surely as picturesque a town as New England boasts. The chapter on Concord is satisfying, but one must wish that Mr. Bullard had been moved in his excellent passages upon the old graveyards of that delicious village to include in his quotations the nobly literary inscriptions on the simple tombs of the Emerson family, inscriptions hardly to be matched anywhere on this continent, and seldom surpassed by any such mortuary records. This volume is no mere piece of perfunctory bookmaking, but a genuine and valuable contribution to what may be called the geographic literature of New England. Mr. Ruyl's illustrations, reproduced most charmingly, are pleasing line drawings, the most successful of which deal with aspects of the harbors. The book is mechanically admirable. (Boston: Little, Brown & Co., $2.50 net.)

THE REAL PALESTINE OF TODAY, by LEWIS GASTON LEARY, Ph.D., formerly instructor in the American College, Beirut, Syria, is a close packed little volume embodying a full and careful description of the modern Holy Land from actual visits. Mr. Leary's 200 pages contain enough material to make a large volume as books of travel are usually written. He has illustrated his text with more than sixty photographic views besides maps and plans. (New York: McBride, Nast & Co., $1 net.)

IN LIGHTER VEIN

THE CAPTAIN OF THE KING'S GUARD, by COMMANDER E. H. CURRY, R. N., is a novel of lively adventure dealing with the period of the romantic but abortive secret visit of Charles I, then Prince of Wales, and his friend Buckingham, "Steenie," as the father of Charles called him, to the city of Madrid, where the Prince sought a princess in marriage. The author does not indicate how closely he sticks to the truth of history in his romance, but he has made a story as full of tempestuous adventure as the most ardent devotee of the historical novel could ask, though the plot in its main lines is conventional. A dark and mysterious and powerful element in the story is the influence of the Inquisition, of which the author takes the Protestant view. Charles is pictured as a gallant and fine natured young prince, which he doubtless was, while the heroine of the tale seems a trifle modern in manners and spirit for a noble Spanish lady of the seventeenth century. Six colored pictures by W. H. C. Groome illustrate sensational moments of the tale. (New York: McBride, Nast & Co., $1.20 net; postage, 16 cents.)

THE HARBOR OF LOVE, by RALPH HENRY BARBOUR, with illustrations in color by George W. Plank, and decorations by Edward Stratton Holloway, is a frank love story that fairly disarms the hard hearted by its romantic audacity. Mr. Barbour has taken a leaf out of Meredith's "Lord Ormonte and His Aminta," in the swimming scene, but no matter for that, because he has made the idea his own by his method of treatment. Of course no two young folk ever did carry on after the fashion of Mr. Barbour's couple, but so much the worse for all young couples in real life. The colored pictures and the decorations fitly enhance the story. (Philadelphia: J. B. Lippincott Company, $1.50 net.)

THE LOVER'S BAEDECKER AND GUIDE TO ARCADY, by CAROLYN WELLS, is an ingeniously planned and ably executed little skit, in which a guide book is cleverly parodied in the style that Miss Wells has made peculiarly her own. The thing bristles with puns, breaks into verse from time to time, and turns the solemn Baedecker of the traveler in real lands into impudent merriment. The realism of the thing is furthered by George W. Hoods' maps, and A. D. Blashfield furnishes appropriate illustrations. The book is bound in very gay boards. (New York: F. A. Stokes Company, $1 net.)

A YOUNG MAN'S FANCY, by COLES PHILLIPS, embodies in a handsome thin folio many of the illustrator's "fade-away girls" familiar to all readers of the Bobbs-Merrill fiction. Mr. Phillips presents his beauties of varied types in richly colored full page plates. Intervening decorated leaves contain old poems dealing with various phases of love. This is one of the gayest of a kind of volume increasingly popular with each holiday season. (Indianapolis: The Bobbs-Merrill Company, $3 net.)

OTHER BOOKS RECEIVED

"The Iscariot," by Eden Phillpotts; a blank verse poem in which Judas is made to defend himself by professing that he sold his Master for the purpose of proving the truth of Jesus's professions; frontispiece by Frank Brangwyn, A. R. A. (New York: John Lane Company, $1.)

"The Christmas Honeymoon," by Francis Aymar Mathews; an ingenious little Christmas story of the period just before and shortly after the Civil War; with warmly colored illustrations by Herbert Bohnert. (New York: Moffat, Yard & Co., $1 net.)

"Short Story Masterpieces," Vol. I; French; done into English and with introduction by J. Borg Essenwein; critical sketches of Coppé, Maupassant, Alphonse Daudet, Merimée, and Loti, with a story by each. Volume II by same hand, contains sketches of Balzac, Halévy, Theuriet, Gautier, and Anatole France. (Springfield, Mass.: The Home

(*Continued on page 84*)

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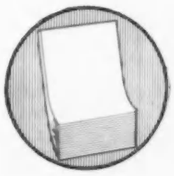

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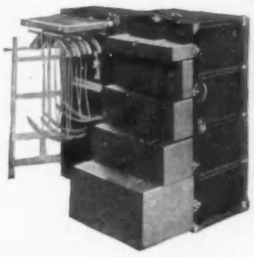

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Classified Index of Christmas Gift Suggestions on Page 9

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WHAT THEY READ

(Continued from page 82)

Correspondence School, 50 cents each.)

"Where the Heart Is, Showing That Christmas Is What You Make It," by Will Irwin; a Christmas story reprinted from a magazine, with gold tooled, green cloth cover and a well drawn and interesting frontispiece in color. (New York: D. Appleton & Co., 75 cents.)

"Mrs. Budlong's Christmas Presents," by Rupert Hughes; a Christmas story of about 15,000 words reprinted from a magazine; bound in decorated boards. (New York: D. Appleton & Co., 75 cents.)

"The Going of the White Swan," by Gilbert Parker; a reprint of one of Sir Gilbert's Canadian Christmas stories written seventeen years ago, and since several times republished; with a frontispiece and other illustrations. (New York: D. Appleton & Co., 75 cents net.)

"The Garden of Dreams," by Clarice Valette McCaulay; a little love story told partly in letters; decorated cover and pages in a lilac and green box. (Chicago: A. C. McClurg, $1 net.)

"Uncle Noah's Christmas," by Leona Dalrymple; a story of Southern life after the war, with an uncommonly interesting and well-drawn and tinted frontispiece, and illuminated pages. (New York: McBride, Nast & Co., 50 cents net.)

"The Spirit of Christmas," by Arthur H. Gleason; a set of prose extracts from a periodical, devout in spirit, but defective in style by reason of the rather frequent occurrence of poetic rhythm; illustrated with a colored frontispiece by Spencer Baird Nichols. (New York: Frederick A. Stokes Company, 50 cents net.)

"When Christmas Came Too Early," by Mabel Fuller Blodgett, with illustrations in color and in black and white by Ralph McClellan; for children from six to ten. (Boston: Little, Brown & Co., 75 cents net.)

"The Epic of Ebenezer," by Florence Tinsley Cox; the Christmas story of a dog, with pleasing illustrations by John Rae. (New York: Dodd, Mead & Co., 50 cents net.)

FOR BEGINNERS IN LITERATURE

THE new Dutton publications in letters and color for wee beginners are unusually well calculated to stimulate keener perception, as well as to amuse and charm. Extremely up to date is "The Little People's Book of Airships," which contains pleasingly tinted pictures of different kinds of airships and balloons, and also of famous aviators making their record flights. Price, $1.50.

"The Complete Optimist," by Childe Harold, has verses of a droll humor not always within the grasp of younger minds, but the amusingly executed pictures are sure to win smiles from young and old alike. Price, 60 cents.

A dainty edition of "The Pied Piper of Hamelin" is illustrated in color by Margaret W. Torrant, whose drawings interpret charmingly the quaint spirit of "The Piper." Price, $1.25.

"My Little Chinese Book," by May Audubon Post, presents divertingly in red and black "the ways of the heathen Chinee." Price, 50 cents.

CHRISTMAS GREETINGS BY MAIL

GAIETY and the Christmas spirit pervade the new calendars and greeting cards of E. P. Dutton & Co. These cards are always delightful souvenirs of friendship and the Christmas season. Many original conceptions appear in the new designs, all of which show the charming execution characteristic of this house. As usual, quotations from classic writers are much in evidence, and many appropriate excerpts are fittingly introduced to tell "What oft was thought but ne'er so well expressed."

Since the halo of Christmas surrounds so many of the characters in the novels and sketches of Dickens, it is always pleasing to meet these quaint characters pictured on Christmas cards and calendars and to re-read their words of wit and humor. The hale and hearty figure of Captain Cuttle adorns the front page of one attractive calendar, and droll extracts containing incidents in his career are printed on the subsequent pages. The price of this calendar is 50 cents. There are also folders in pretty green covers containing illustrations from Dickens' works. These cost 15 cents each.

Quite a novel idea appears in a calendar called "Passing Days," of which the price is 25 cents. This is in the shape of a wheel with the spokes intertwined with roses. The dates and names of the days and months are cleverly rotated by means of tiny tabs attached at the side of the wheel.

For those who like to keep a chronicle of daily events, there are diaries of various kinds and sizes. One that in its daintiness suggests its fitness for the boudoir has vellum covers decorated with violets. Inside are pages for recording events, and also for memoranda, books, music, engagements, and so forth. At the top of each page is an illustration resembling the old wood cuts. The price of this charming book is 50 cents.

Among the devotional calendars is one of a narrow, graceful shape lettered in scarlet, and richly illumined with pictures of the saints after the early Italian masters. Another reproduces beautifully some of the most famous paintings of the Madonna. The price of these is 50 cents each.

A calendar book which is bound in creamy parchment has the back inset with a medallion of mother-of-pearl shaped like a mirror. Important historical events corresponding to the dates are listed inside. Price, 50 cents.

A new feature to be noted among the many pretty folders is the quaintly flowered, chintz-like covering which encloses an appropriate sentiment delicately illustrated. These folders are 20 cents each.

There are Christmas cards galore. Some are pretty scenes of old-time Christmases that breathe the cheery spirit of Yuletide. These are made with engraved inserts for the name and address and may be had for 15 cents each. Other cards, selling at the same price, are illuminated after the manner of old manuscripts. Then there are texts printed in the form of a letter with both paper and envelope bright with sprays of holly and mistletoe. These are 10 cents each.

Charming novelties appear in dainty cut-out designs for tagging presents, as also for decorating the Christmas tree. Cherub faces are shown on these, peeping from a stocking or mitten or emerging from a holly berry. These are 5 cents each, as are also poinsettia drop pendants, which come in a prettily decorated box.

A collection of calendars, displayed by Mr. Robert Frank at "The Artist's Shop" offers great variety in subject, color scheme, and general treatment. This collection is unusual, because each one is an individual, hand-made product. Mr. Frank has gathered together an interesting assortment of colored reproductions embracing in subject quaint eighteenth century prints, faithful impressions from the old masters, as also from Brangwyn, Sorrola, and Pennell. These are arranged in many novel and distinctive settings by the use of rare papers subtly textured and colored.

C. G. Gunther's Sons

Established 1820

FURS

Superior in Quality and Workmanship.

All the desirable furs fashioned into Long and Short Coats, Muffs and Neckpieces.

Imported Models and Models of our own design.

Fur and Fur Trimmed Hats

Attractive styles for Women and Children, at moderate prices.

391 Fifth Avenue

New York

DON'T LOOK OLD!

Treat yourself at home. I send instructions by mail which will enable you to practise my original scientific skin treatment. Call or write for my valuable book on how to obtain good looks —and keep them.

Large Pores

Ruin the Complexion

They quickly clog up and form pimples and blackheads. Rid yourself of these ugly blemishes and eruptions by applying Pore Cream for two or three nights.

Venetian

Pore Cream

Reduces Enlarged Pores

This thick, white paste, positively heals, cleanses and closes the unsightly pores, refining a coarse skin and leaving it clear and soft. Sent by mail for home use.

$1 JAR BY MAIL

Send
$1.00
by mail to
ELIZABETH ARDEN
Suite 26
509 5th Ave., New York

EXTRA QUALITY

TRADE MARK

DUNLAP & Co.

REG. U. S. PATENT OFFICE

Fashionable Millinery

Effective Modes for street and dress wear, in a wide assortment of Imported and exclusive designs at moderate prices

178-180 FIFTH AVENUE, NEW YORK

JANE

(Incorporated)

GOWNS

Originator of the Jumper

SPECIAL PRICE To Order $75.00

Gowns *from* Designs *for* All Occasions

Sketches and estimates upon request

22 East 46th St., New York

Telephone 6899 Bryant

Clark & Weinberg
Furriers

634 Fifth Avenue
Opposite the Cathedral

New York

Exclusive Designs in Fur Coats, Sets and Fur-trimmed Evening Wraps

Mrs. Copeland

The Cambridge Building
334 5th Ave., New York City

Mid-Winter House Frocks
Satisfactory styles at satisfactory prices

NOBLESSE OBLIGE

The Art Workers' Club is a Much Needed Organization That is Endeavoring to Standardize the Profession of Posing

ONE of the finest manifestations of the modern humanitarian movement is witnessed in the warm-hearted, philanthropic efforts of women of the privileged classes in behalf of their less fortunate sisters.

A case in point is that of the Art Workers' Club for Women, the initial impulse of which was furnished by a young woman model who posed for the Art Students' League in the autumn of 1898. A girl student, noticing that the girl was ill, discovered, upon investigation, that she was penniless, friendless, and practically homeless. She had not appealed to the students for aid, for she had learned that appeals of that sort would fall upon deaf ears, since the attitude of the students toward their models was invariably one of supreme indifference, for whom they had no more consideration than if they were lay figures.

A group of women artists whose sympathies were stirred by the facts presented to them, undertook to remedy this tragic situation. The initial conference was quickly followed by others in which it was decided to organize the women painters, sculptors, and models into a society on the basis of mutual interest and support. Since the time of the club's inception in 1898, the constant endeavor of these philanthropists has been to standardize the profession of posing.

The model is a vital element in art

Conditions in regard to models here and in Europe are totally unlike. There, professional posing is recognized as a worthy occupation, often followed in families from generation to generation. Here, on the contrary, posing has never been regarded seriously enough.

VALUE OF AN EMPLOYMENT BUREAU

The Art Workers' Club set about securing proper recognition for the inherent dignity of this exacting and arduous profession, by very practically establishing an agency under the title of Employment Bureau for Women Models. This is an efficiently run booking department conforming to all measures required by the State for the regulation of employment agencies. Another step which has helped to emphasize the professional aspect of posing is the permission granted to men members of all art societies to use the bureau upon the payment of a small annual fee.

A clearing-house such as this for models and artists is of incalculable benefit to each, and if the Art Workers' Club had accomplished nothing further than this, it would have more than justified its existence. Consider the difference between the professional status of the model when she was obliged to seek work by going from door to door of studio buildings, and her standing now when she makes her engagements in the privacy of a comfortable club house.

The club not only opens up manifold opportunities for employment, but through its Costume Department it puts superior equipment for the model's profession within her means. Here is to be had a large and varied assortment of handsome costumes and accessories in the latest mode, and suitable for all social occasions, sports not excepted. Besides modish clothes, the supply of which is kept up by gifts from the officers and friends of the club, the club owns hundreds of period and national costumes. This well-conducted department frequently provides the girls with the means of securing assignments which they could not possibly fill without its aid, as very often they have not the means to pay the fees of the costumer. The rentals are on the basis of 20 cents a day, and less in proportion by the week.

THE SOCIAL ASPECT OF THE CLUB

So much for the professional opportunities offered by the club. On the personal side much is accomplished. At the club house, which is maintained for the benefit of the girls, tea is served free of charge every afternoon throughout the year. There is also a well-equipped restaurant where they can secure the best of food, well cooked and adequate in amount at the moderate prices of 20 cents for luncheon and 35 cents for dinner. The club house, which is open from 9 A. M. to 10 P. M. the year round, is provided with a piano, current magazines, and a library. Occasional talks on hygiene and other practical and interesting topics are given. A French class, open to all the models, meets several times a week under the leadership of a Frenchman who is an experienced tutor.

A SHORT-LIVED PROFESSION

A less obvious service than those touched upon, but one equally important, is that rendered by the Art Workers' Club in its advisory capacity. Posing is not only a very precarious profession, the demand for which fluctuates as general prosperity rises or falls and as fashions in art change, but besides this drawback, the model can pose only for the few years of her youth, so there is no future for her in the profession. In view of these facts, the executives and officers endeavor to persuade the models to prepare for the inevitable time when their day will be over, by training themselves in some other line of work. If the model shows marked ability in any profession, means and opportunity are furnished her to fit herself for the new work.

The founder of the club was Miss Helen Sanborn Sargent. The President is Miss Constance Curtis; the First Vice-President, Miss Georgiana Howland; Second Vice-President, Miss Lydia Field Emmet; Secretary, Mrs. Francis Rogers; Treasurer, Miss Grace Schuyler de Luze; Assistant Treasurer, Miss Martha W. Baxter.

Others identified with the club are Mrs. Arthur M. Sherwood, Mrs. Andrew Carnegie, Miss Grace Dodge, Mrs. V. Everit Macy, Mrs. James A. Scrymser.

SILVER has come to be the most approved of holiday gifts, both on account of its intrinsic beauty and because it serves as a lasting reminder when time has obliterated frailer remembrances.

By determining upon Reed & Barton's Silverware for your holiday offerings the problem of "what to give" is easily solved.

Sterling Coffee Set, 3 pieces	N388	$79.00
" Jewel Case	996E	40.00
" Cigarette Box	N512H	49.00
" Mirror	160E	21.00
" Clock	N667E	32.00
" Flask	D335	15.00
" Love Cup	065	180.00
" Comport	380A	28.00
Silver Deposit Champagne Glass	D384 per	36.00
Sterling Match Box	523H	5.25
" Cigar Case	690H	19.00
" Coffee Set and Tray	D560	147.00

Diamonds, Precious Stones, Gold Jewelry, Sterling Silver, Bronze Electroliers, Stationery, Leather Goods, Canes, and Umbrellas.

Reed & Barton Co.

Jewelers and Silversmiths

Fifth Avenue and 32d St.

TRADE MARK

STERLING

4 Maiden Lane New York

Classified Index of Christmas Gift Suggestions on Page 9

Worthy to be *Your* Gift

A Simplex Electric Toaster, Percolator, Chafing Dish or Iron makes a gift of more than usual interest and attractiveness. You can be sure that *any* Simplex Appliance will prove worthy. A gift of Simplex Quality is a token of the regard which offers the best.

Toaster uses 20% less current than other toasters. Urn Percolators and Chafing Dishes are removable from stoves. Percolators with heaters attached have a protective cut-out.

These features found only in Simplex Goods.

Household Irons—sizes for Travelers, Sewing Room and Laundry.

Electric Tea Kettles, Food Warmers, Portable Plate Warmers, Water Cups, Nursery Milk Warmer, Travelers' Stove, Heating Pads, Curling Iron Heaters, Ranges, Stoves and a complete line of Electric Cooking Appliances.

Apply to your local Electric Company or any good dealer. Write us at once if you fail to find what you want.

SIMPLEX ELECTRIC HEATING CO.
Sidney St., Cambridge, Mass.

Chicago, 15 S. Desplaines St. San Francisco, 612 Howard St. Belleville, Ontario

NEW Plumes
from your
OLD Plumes

By his original method of RECONSTRUCTION, METHOT transforms your OLD, faded and worn feathers into beautiful Plumes, giving them all the innate freshness of NEW.

Why buy NEW feathers when such economy is possible?

Send your OLD feathers to METHOT and get expert advice as to their reconstruction. If advice is not acceptable they will be returned by mail at our expense.

H. METHOT
French Feather Dyer and Dresser
29 West 34th Street, New York
Second Floor Take Elevator

IF YOU PAY $5.00 OR MORE FOR A CORSET YOU DO NOT GET YOUR MONEY'S WORTH, UNLESS IT IS BONED WITH WALOHN

THE GENUINE HAS "WALOHN" STAMPED ON EVERY STRIP

FOR FREE SAMPLES AND REASONS WHY ADDRESS WALOHN MANUFACTURING CO. 31 UNION SQUARE W. N.Y. CITY

THE REAL THING
SIX 7-INCH HAND DIPPED
Pure Bayberry Candles
in tasty Christmas box with "Good-luck" card for each candle, $1.00 postpaid
Made on Cape Cod, by Cape Cod people, from Cape Cod bayberries
CAPE COD PRODUCTS CO., North Truro, Mass.

Peter Rabbit a Comfort

Blue coat, white trousers. Contains pint rubber water bag to be filled with hot water to warm a child.

Postpaid $1.00

Send for pictures of Hot Water Babies.

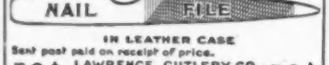
Mistress Patty V. Comfort, Andover, Mass.

SUZANNE

DO YOU WANT—
Smart clothes, an attractive home,
Relief from Christmas shopping?
Let me suggest and shop for you—with you,
Save you time, trouble and expense.
Hotel Gregorian, 42 West 35th Street, New York

PARFUM SEDUCTION
The New Parisian Perfume
A Holiday Suggestion from
GELLÉ FRÈRES, PARIS
At all first-class dealers
1½ oz. Bot., Fancy Carton $1.65 postp'd.
SPECIAL—Send 10 cents for ten of our wonderful scented cards more popular than sachet powder.
GELLÉ FRÈRES, 162 W. 23rd St., N.Y.
The only French Perfume Shop in N. Y.

50¢ ONLY **GOLD PLATED** ONLY 50¢
Very Best English Steel, Flexible, 5 inch, Cleaner pair



IN LEATHER CASE
Sent post paid on receipt of price.
50¢ LAWRENCE CUTLERY CO. 66 BROADWAY, NEW YORK 50¢

The prototype was an Apache papoose, $6

Sioux papoose in a wooden cradle carrier, $6

Really-truly visitor from the North Pole, $7.50

REALISM IN THE DOLL WORLD

IN other days all dolls looked more or less alike; any difference was just a question of dress—long clothes for the baby doll and short frocks for its older sister. But the reign of the "dolly" doll seems about over, for the aim of both large toy makers and individuals seems to be to make this object of so much affection as near like its little owner as possible.

Though we have grown accustomed to dolls with characters of many sorts writ large upon their faces, the Eskimo doll comes to us as a surprise. These are perfect reproductions of Eskimo and Indian children and papooses, for the faces have been made from death masks molded from real babies. Every feature, every line, every detail of hair, clothes, and carrier are exactly like those of the real children. The papoose on the left was molded from a twenty-four-hour-old Apache Indian baby. The carrier is made of leather or buckskin trimmed with Indian beads and feathers. The next one is of a Sioux baby wrapped in buckskin ornamented with bells. The Eskimo child stands about twenty-four inches high in its national fur costume with hood, mukluks, and mitts. These dolls were made by the people who make the exhibits of the Eskimo tribes for the National History Museum, and so each detail is perfect, and they are instructive playthings as well as amusing—a combination worth having.

Sponge doll for baby's bath hour. Price, 75 cents

The sponge doll is made to amuse the baby during the ordeal of the bath. The bobbing doll attracts the child's attention and keeps it happy.

Farming, the fad of so many adults, has its child followers, and to satisfy this craving, farm boys and girls can now be had in doll land. The girl is dressed in blue with a plaid bonnet and apron. Her long, flaxen, worsted hair is braided and tied with ribbons. The boy is dressed in blue overalls with a plaid shirt and a large farmer's hat.

Vogue's Shopping Department will buy for you gifts which none of your friends can possibly have seen—gifts which will have a charm and distinction that will make them doubly acceptable.

The Charity Elizabeth standing rag dolls which received the Eugene Field prize from the six hundred exhibited. Girl, $3.50; boy, $3

The Holiday Spirit

Christmas festivities center about the home and the family circle. The insistent demands of the outside world now give way to more intimate functions devoid of ceremony. The young wife or delicate mother flitting about in

HER PRETTY NEGLIGEE

arranging gifts for the younger people back for their vacation, or for the elders resting from regular activities,

Presents a Most Charming Spectacle

Our assortment of dress and negligee is unequalled in variety and excellence. An appropriate selection proves a most acceptable

Gift from Some Thoughtful Relative

Matinees, tea gowns, boudoir slippers, caps, infants' layettes, party frocks, evening wraps, maternity apparel.

276 (*as illustrated*) Boudoir Robe of Crepe de Chine with lace.....**$27.50**

OTHER ITEMS WILL READILY SUGGEST THEMSELVES IN LOOKING THROUGH OUR CATALOG "V" SENT OUT OF TOWN UPON REQUEST.

Our method of retailing combines the convenience of ready-to-wear purchases with the satisfaction of made-to-order garments, and the very lowest prices ever asked for merchandise of quality.

Lane Bryant, 25 West 38th St., New York

Nurses' Outfitting Association

450 FIFTH AVENUE (40th Street)
NEW YORK

Special—
This Mohair Model
in all sizes
$8.75

This price for the holidays only.

Made of fine, silky, glossy mohair: a special importation. Other models in mohairs, serges, cashmeres, etc., etc.

Aprons of all kinds, Caps, Collars and Cuffs to match.

Apparel for Maids for House and Street

Each department under care of specialists ready to fill your individual needs.

Send for Catalog B.

"NOT WHAT WE HAVE, BUT WHAT YOU NEED—IN TIME OF SICKNESS"

22 years' experience in scientific food preparation

Delicacies for the Sick

Visitors invited to inspect our Model Diet Kitchen

Delicious Broths, Gruels, Purees, Jellies, Desserts, Beverages, Sandwiches, Fresh Eggs, etc.

PREPARED DAILY—DELIVERED PROMPTLY IN OR OUT OF CITY

HOME BUREAU SERVICE MEETS EVERY REQUIREMENT OF THE SICK

Maintaining, in part, an extensive Diet Kitchen, a registry of 2,000 Trained Nurses, a complete store of Surgical Dressings and Supplies, and the most approved Invalid Furniture, private Rest-Cure Apartments, special departments for Disinfecting Houses, Moving Invalids, Etc. Let us know your needs. **1900**

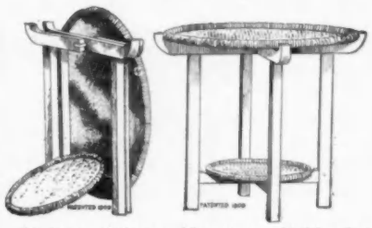
Write for booklet, "21 Years Later", edition 7

Home Bureau-Medical House, Inc.

Dept. 7 52 West 39th Street New York City

Tels. Greeley 406-407-408-409

HOME BUREAU INC. MEDICAL HOUSE



For the Bachelor's Christmas

Shantung Folding Table

Unique Chinese Novelty. Folds flat. Can be stowed behind bookcase or under sofa. Washable bamboo trays, stainproof. An excellent card table. Chips and cards won't slide off. Price $10, express free east of Mississippi.

WARNING: These genuine "Shantung" Tables have been widely imitated. The patent owned by G. W. Bill & Co.

Mrs. Bill's Shop, 22 Prospect St., Hartford, Conn.

Mrs. Bill has many rare wood carvings, lanterns, embroideries, baskets, etc. No catalogue is issued, as there are no duplicates. Write, telling your needs, and Mrs. Bill will give full details.

Don't forget

The Kris Kringle Pack

The jolliest and most wonderful Christmas surprise you ever saw—and each one made up just for *your* gift. The little key will be mailed in advance, as it was last year, and on Christmas morning Mr. Kris Kringle will deliver his Pack himself to the lucky children and grown-ups who are on his list.

Prices:— **For Children, from - $6.00**
For Grown-ups, from $7.50

Out-of-town checks should include 10c additional for collection charges, and expressage should be added when you want it prepaid.

ELIZABETH H. PUSEY
176 Madison Avenue
New York City

The Thought Behind the Gift

This is your last opportunity to ask for a Pack, so please don't delay.

When the Skin Roughens and Chaps

apply Espey's Cream and you will be surprised to see how soft and velvety it becomes. Use Espey's regularly after washing, before retiring and before going outdoors and you will never have chapped hands, face or lips.

ESPEY'S FRAGRANT CREAM

is a soothing, healing liquid which dries quickly and is never sticky or greasy. For 36 years Espey's Cream has had the approval of the most refined people.

For the Complexion

Espey's Cream heals and prevents roughness and irritation of the skin from cold, wind or sun. Makes an ideal foundation for powder and assists in producing a beautiful satiny complexion. Three generations of lovely women have proven the delightful quality of Espey's Cream as a soothing and protective lotion.

For the Children

How easily the tender skin of the babies will chap. Espey's will keep the little folks' faces, hands and lips free from the red roughness of winter. Even the tiny baby needs and enjoys it.

Sold by all dealers in toilet articles. 2 sizes, 25c and 50c the bottle. Trial bottle 4c in stamps.

J. E. ESPEY,
1508 Michigan Avenue, Chicago

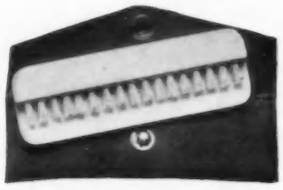
"Look for the bottle with the Red Trade Mark"

Of Brittany pottery is the invalid cup and tray, $2; the salt and pepper holder, $1; and the salad bowl, $1.50. The French peasant stein on the left costs $1.25. The black and white bonbon box is priced at 80 cents

THE GIFT OF LITTLE PRICE

Trifles May Express the Christmas Spirit for it is "Not What We Give but What We Share; The Gift Without the Giver is Bare"

THOSE who would find unusual gifts at moderate prices should not look for them in the large shops where they are lost in the great mass of merchandise, but seek out a little shop that makes a specialty of certain handicrafts.



Pocket nail-brush in dark blue suède case, $1

From one of these little shops comes the French stein shown on the left at the top of this page. It is of the picturesque pottery made by the peasants of Rembervillers in the Vosges mountains of France.

The small pepper and salt holder of Brittany ware is a pleasant addition to the breakfast tray. The invalid cup and tray illustrated next to the stein is extremely useful. The cup sets in the depression at the back of the plate, and the front part is used for toast, biscuits, or crackers. The salad bowl of Brittany ware is an attractive design of red, yellow, and blue on a white background, is 10¼ inches in diameter and may be had in a larger size if preferred.

Instead of a Christmas card how much prettier would be the little round box in black and white filled with mints, and with a bright-colored silken flower on the top. This is shown on the right in the group at the top of the page.

For the school boy the pocket nail-brush in a blue suède case shown in the middle of this page would make a useful present.

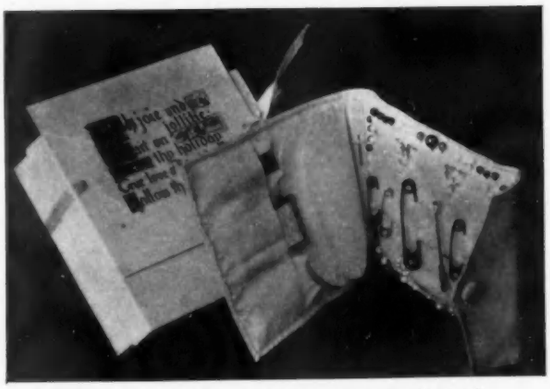
Box for matches, burnt and unburnt, 50 cents

INGENIOUS NECESSARIES

Every year many useful novelties are made in brass. One of the most unique things produced this season is the safety match case with a receptacle for the burnt matches, shown below the nail-brush. This is furnished with different colored suède loops with which to suspend it from the gas fixture.

How much easier the packing for the hurried week-end visit would be if we kept a fitted bag always in readiness, and in it little cases, such as are illustrated at the foot of this page and at the top of page 72. Then we would always be prepared to take "a stitch in time," and would be sure to have the necessary toilet preparations such as soap, cold cream, and powder.

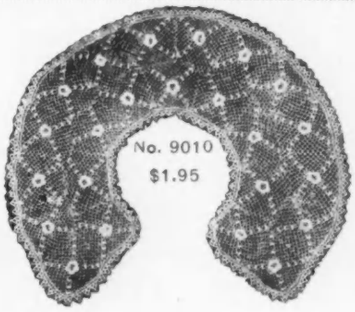
(*Continued on page* 92)



A pretty light blue suède case conveniently fitted with pins and needles, $1.80

No. 901
$2.95

No. 25.—Beautiful nightgown of sheer nainsook and fine Val. lace. Ribbon through neck and bows to match. Value $4. Our holiday price $2.



No. 9010
$1.95

No. 9001 $4.50 SET

No. 9014 95c

No. 708
$1.95

No. 9012
$2.95

"Last minute gifts"—here is your opportunity to show real forethought in their selection.

Any of the collars, jabots, negligées and nightgowns offered by Maurice can be depended upon to give real satisfaction. Order at once and make sure **your** gift is delivered on time.

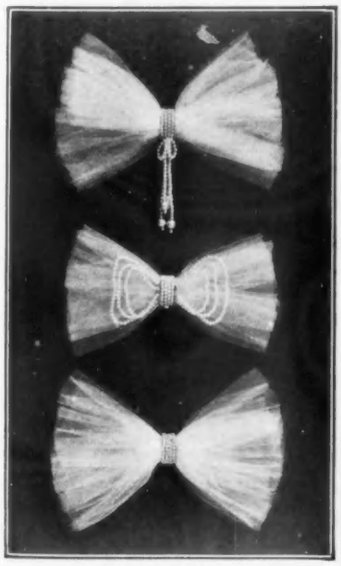
MAURICE

398 Fifth Ave., (Opposite Tiffany's) N. Y.

Illustrated Catalogue Free

No. 9016
45c

Christmas Gift



Ornamented Pearl Clasp. Delightfully chic and effective neck dress.
MALINE or VELVET RIBBON.

adjustable to any bow. Very Parisian and at the same time practical. Saves ribbon, time and patience. Looks like clasp of genuine pearls. Your money will be cheerfully refunded if you are not entirely satisfied.

Maline or Velvet Bow (any color) with Clasp, all in strong box, prepaid, for 50c. The two top illustrations are fancy French Pearl Clasps with Maline Bows or Velvet; either one in box postpaid, $1.

Send TODAY for PARIS BOW CLASPS, before you forget it, for yourself and CHRISTMAS GIFTS.

BEST SILVER CO., Dept. V, 83 Chambers St., N. Y.

VIOLENT exercise is ruinous to dresses *unless* protected by Kleinert's Dress Shields, which are impervious to moisture.

The odors of perspiration can be removed by washing in *hot* water, after which these shields can be ironed back to perfect freshness.

Made in many sizes and shapes for *particular* people. On sale everywhere.

If the name "Kleinert" is not on the shield, it ***isn't*** *a Kleinert—The* ***Guaranteed*** *Shield*

Write for our Dress Shield book "V"

I. B. Kleinert Rubber Company

721-723-725-727 Broadway New York

Model No. 85 Is Very Comfortable

Trade **A. P.** Brassiere Directoire Mark

It is made *without* the use of bones, steels or lacing of any sort—and yet this model is a perfect bust confiner. While the absence of stays or steels of any kind makes this model extremely comfortable, still none of the good effects of a brassiere are lost. It acts as a perfect bust confiner through the clever method of cutting and arrangement of the gores—and has no *uncomfortable* stays. This model buttons in front.

A style book illustrating this and a number of other models will be sent you on request.

For sale at all Department Stores

G. M. POIX

52 Columbia Heights, Brooklyn, N. Y.
New York Office, 200 Fifth Avenue

Registered Trade Mark

Established Half a Century

A Treasure House of Handkerchiefs for Christmas Gifts

UNDER your feet, as you stand at our Handkerchief counter, is a spacious treasure room full of dainty Handkerchiefs—thousands upon thousands of dozens are kept in reserve, so that we rarely need say, "We're out of that style."

The Christmas demand makes vast inroads but never exhausts that supply. On our shelves and counters now are the Handkerchief productions of seven nations, each supplying the particular sort in which it excels.

Irish Handkerchiefs, plain Hemstitched and machine embroidered, 25c and 50c. Lace trimmed 25c, 50c and $1.00 each. Hand embroidered, 25c, 50c to $1.50 each.

Swiss Hemstitched and Hand Embroidered, 50c, 75c, $1.00 to $10.00 each.

Turkish Lace Handkerchiefs, with the lace hand-made on the Handkerchief —not sewed on in the usual way, 50c, 75c and $1.00 each.

Belgian Real Valenciennes Lace Trimmed Handkerchiefs, $1.00 to $10.00 each.

Madeira Handkerchiefs with Hand Embroidered Scallops and Eyelets, 50c, 75c and $1.00 each.

French Sheer Handkerchiefs with elaborate embroidery or lace trimming, $2.00 to $10.00 each.

Spanish Handkerchiefs, showing dainty hand embroidery, 50c to $2.00.

Mail Orders Receive Our Prompt Attention.

James McCutcheon & Co.
5th Ave. and 34th St., N. Y.

THE GIFT OF LITTLE PRICE

(Continued from page 90)

FOR GARDENER, INVALID, AND DÉBUTANTE

To the woman whose fad is gardening, the double baskets shown here would surely appeal. They are to be hung around the neck by cords, thus leaving both hands free to gather flowers or fruit.

As bits of decoration about the country house the little pitcher in two shades of blue, and the peasant water bottle illustrated below it would be most attractive.

The small wooden tray at the bottom of the page is intended to hold a tumbler. With a matching cover for the tumbler, all fitted into a pasteboard box to which is tied a Christmas card, it would greatly please the "shut-in."

A gift to delight the débutante is a package of lingerie cords which come six in a charmingly decorated box, costing complete, $1.50. These, in reality, are not cords at all, but narrow ribbons crocheted from an unfadable, silky linen thread of feathery lightness. They may be laundered in the garments and require no pressing. Tiny rosettes of Valenciennes lace finish each cord.

FOR AROUND THE HOUSE

An article long needed, especially in country houses, where it is often difficult to exclude the draught of wintry air, is the kind of a door strip which has just been designed. It is a long panel about four inches wide made of loose mesh, hand-woven linen, with a decoration at either end. It may be had in dull green, rose, or gray, and when suspended to cover the crack of the door between the hinges, it hides the ugliness of this space and the hinges, as well as effectually prevents a current of air. Price, 85 cents.

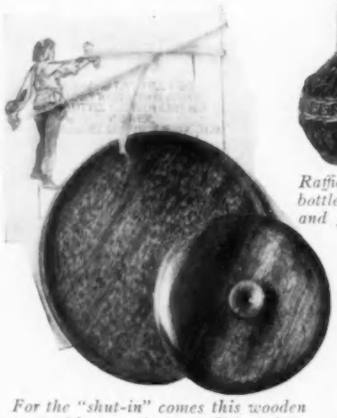
For the den or the library, a gift which bears the hall mark of individuality is a Bigot tile. These come from the famous Parisian pottery works of that name and as there are no duplicates made, each piece has its particular charm, and each has the signature of the maker. They are prevailingly of a grayish brown tone blended with spots of darker color or iridescent blues and greens.

Traveling case of pink linen, containing soap, cold cream, talcum powder, dental cream, and violet toilet water, $1.50

Shoulder baskets for flowers, $1.50

Shaded blue Brittany pitcher, $1.25

Raffia-covered bottle in red and green, $2



For the "shut-in" comes this wooden tray with cover for a medicine glass, priced at $1

The smaller sizes, which sell for $1.50 each, are unique for ash trays. The larger size is decorative as a plaque, or useful as a small tray on desk or table.

Another bit which carries with it that most desired attribute, the artistic quality, is a medallion which is a copy of a wonderful Florentine plaque of the Medici. The craftsmanship of the ancient Italian silversmiths is reproduced in medallions of terra-cotta covered with solid silver. This is an entirely new method and as it is just reaching America, these pieces are as yet limited in number. They are beautiful for wall or cabinet, or if so desired, may ornament a desk as a paper weight. They can be purchased at $2 each.

Interesting among odd, oriental trifles are the richly colored Indian and Chinese embroideries, the former of which are finely wrought with gold thread. These come in small squares or mats and furnish an excellent protection to the surface of table or cabinet top when placed under a vase or lamp. Besides, they add much of color to the room. The Indian squares may be had for $1.25. The Chinese mats come in two sizes, costing $1 and $2 respectively.

CHRISTMAS LIGHTS AND SHADES

Candleshades, of which one can scarcely have too many, are designed by a clever artist in a most unusual way. Layers of Japanese parchment of a yellowed tone which show amber over a lighted candle enclose pressed flowers arranged in Japanese designs. The California poppy, nasturtium, larkspur, wild carrot, fern, and many other flowers make charming silhouettes of wonderful delicacy on these truly remarkable shades. Price, $1.25.

Exquisite light shields for small lamps or candles are covered with filet lace over pink or blue silk and ornamented with tiny tinsel roses. These are especially pretty for the boudoir. Price, $2.

Another style which is especially lovely in a room of the Chinese Chippendale decoration so much in fashion now, shows a creamy, vellum-like paper on which are applied tiny, bright colored Chinese birds and figures cut from English cretonne. A narrow border of black edges these candle-shades. Price, $2.

(Continued on page 94)

Style No. 487

GREAT REDUCTION SALE!!

WOMEN'S and MISSES' FASHIONABLE

SUITS, COATS, DRESSES, WAISTS AND FURS

ORIGINAL SELLING PRICES and COST totally disregarded in order to make this the most SUCCESSFUL CLEARANCE ever held in this City—and your saving will be

FROM ONE-THIRD TO ONE-HALF REGULAR PRICES

Consider this—that the opportunity is here now, not at the end of the season—and that you may buy either for personal wear or for the making of USEFUL CHRISTMAS GIFTS

CHIFFON BLOUSES. Style 2457x, with white satin vest, button trimmed, yoke of shadow lace, all colors and sizes, reduced to **$5.00**

CHIFFON BLOUSES. Style 367, hand embroidered in new Persian colors, silk lined, trimmed with shadow lace, all colors, all sizes, reduced to **$6.95**

CHIFFON BLOUSES. Style 487, hand embroidered over contrasting silk, deep square yoke of shadow lace trimmed with silk strappings and buttons, full sleeve, cuffs trimmed with shadow lace, **$5.00**

Style No. 367

Reductions also apply on Tailored Suits, Wraps, Kimonos, Hosiery, Underwear, and Neckwear for women and misses

FUR PIECES *and* FUR GARMENTS

Made of the choicest skins, individual style and finish—the very latest ideas of the season. The unusual feature of this wonderful sale is that the reduced prices barely cover the cost of the pelts, not to mention the trimmings, linings and labor—an opportunity to secure a sensible and suitable gift in Furs at a saving of about half.

PONY SKIN COATS, 50-inch length, shawl collar, Skinner satin lining, formerly $59.50, at **$34.75**

FRENCH SEAL COATS. 52 inches long, 1 or 2 frogs, shawl collar, brocade lining, reduced from $120.00 to **$65.00**

FRENCH SEAL SET, large throw scarf, barrel muff, set at **$37.25**

ICELAND FOX SET, throw scarf, barrel muff, **$10.50 up**

JAP. FOX SETS, animal scarf, barrel muff, at, **$37.50**

POINTED FOX SET, animal scarf, barrel muff, **$24.75**

MOLEINE SETS, large throw scarf, barrel muff, **$37.25**

Also sets of Mink, Skunk, Red Fox, Cross Fox, Hudson Seal, Moleskin, etc., greatly reduced.

HOLIDAY NECKWEAR

Special selection of newest design, shadow laces, tailor-mades, and Irish crochet, at **50c. up**

Style No. 2457x

Stewart & Co.

EXCLUSIVE APPAREL for WOMEN AND MISSES

404 FIFTH AVENUE at 37th Street NEW YORK

ALL PACKED in holly boxes for Christmas presentation.

CHARGE ACCOUNTS earnestly solicited.

MAIL ORDERS receive as careful and prompt attention as though a personal visit were made.

William Bernstein

SHORT VAMP SHOES
(Trade Mark)

54 West 31st St. Bet. B'way & 6th Ave.
1591 Broadway Bet. 48th - 49th Streets
NEW YORK

COLONIAL SLIPPERS

To order, any color Kid or Suede Slipper, Gold Slide and combination Rhinestone and Filigree; Cuban or Louis XV heels. In 24 hours if desired.

HOLIDAY GIFT ORDERS

drawn on the Bernstein Shop may be purchased by patrons desiring to make "Gifts Unusual." All such orders promptly honored.

SHORT VAMP

Pumps, Slippers, Colonials and Boots

In Gold, Silver, Fabrics and Leathers
In stock or to measure

Illustrated Catalog on Request.

Gifts of Diamond Heels — Diamond Buckles — Colonial Slides — Beaded Bows

This Wonderfully Perfect Gardenia $2.50

Fashion's Flower Fad

IS truly a charming one, and artificial flowers are now so much in demand that as a Xmas gift they are unusually acceptable. Stunning velvet flowers in brilliant colors will be worn this winter by every fashionable woman.

MY velvet flowers and dainty corsages come from Paris, where this fascinating craze started, and are the best and most beautiful obtainable—packed in smart boxes, tied with ribbon, they make the "gift unique."

Large Black Velvet roses, $2 to $3.50. Dainty corsages of assorted Velvet Buds, $1.75 up. Spray two Orchids with Fern and Ribbon, $2.50. Wonderful Orchid Corsage, $10. Muff Clusters, $3 up. Boutonnieres for Tailored Suits, $1.50 and $2. Gorgeous velvet rose, hand studded with diamonds, $10.

A UNIQUE CHRISTMAS SUGGESTION

The "Surprise Box" of assorted Corsages, $2.50, $5 and $10. Send me a list of your friends with your card for each—mention what you want to spend for each one and I will send each a "Surprise Box" that will add joy to their Christmas. Prices $2.50 up. All orders receive my personal attention. Send check with order. Boxes expressed and delivered free of charge.

HOMER, 11½ WEST 37th STREET, NEW YORK

No. 10. CORSET BAG in Nattier Blue, old gold lining and trimming..... **$12 50**

No. 11. NIGHT GOWN CASE in Pompadour silk, white satin lining..... **$10.50**

DAINTY GIFTS

For Dainty Women. All Delicately Scented.
ORDER BY MAIL — OR CALL

V. DARSY

Dept. V. 14 West 47th St., N. Y.

No. 12. Corset Bag Pompadour silk, pink satin lining..... **$10.50**

Massage is the Great Beautifier

Cosmetics merely cover up—and often aggravate blemishes. Massage goes to the root of every imperfection. You can apply massage as skillfully as the most expert operator by using the efficient

Shelton Vibrator

Simply attach to the electric light socket and you may have at will either the "wave" vibration or the deep percussion stroke. To those who can take little exercise the Shelton Vibrator is indispensable; every member of the family can use it with advantage.

Price $15, but

send no money—not even expressage—till you have tested the Vibrator one full week. The local express agent will receive the money on deposit and will refund it immediately if you are not perfectly satisfied. Write for your Vibrator to-day—full directions come with it.

Shelton Electric Co.
13 W. Forty-Second St.
New York

Illustrated Catalogues on request.

"Exquisite! Delightful!"

you will exclaim, when you inhale the fragrance of

ED. PINAUD'S LILAC VEGETAL

(Toilet Perfume)

Few perfumes live beyond a season, but ED. PINAUD'S Lilac has been the favorite of a generation of particular men and women.

It is so fine, so delicate, so appealing that its use has become an international habit.

Every drop is as fragrant as the living blossom and the cost is not great, being 75c. per bottle (6 oz.)

As a Christmas gift ED. PINAUD'S Lilac is always appreciated. Six bottles are a fragrant six months' reminder.

Men like ED. PINAUD'S Lilac for their linen and for use after shaving, in place of bay rum or witch hazel.

Test this fine perfume before buying. We have 50,000 little bottles to distribute. Do you want one?

Please write our American Offices today enclosing 10c. and get one of the little bottles. If you like the sample, buy a 75c. bottle from your dealer.

PARFUMERIE ED. PINAUD

601 ED. PINAUD BLDG. NEW YORK

Jaeger

Sanitary Woolen Underwear

has a world-wide reputation, acquired strictly on its merits, having stood the test of 33 years. It has always carried a guarantee of pure wool, and is recommended by the medical profession for its preventive and curative properties.

Write for illustrated booklet and samples

Dr. Jaeger's S. W. S. Co.'s
Own Stores

New York: 306 Fifth Ave., 22 Maiden Lane
Brooklyn: 504 Fulton St. Boston: 324 Boylston St.
Phila: 1516 Chestnut St. Chicago: 126 N. State St.

Agents in all Principal Cities

THE GIFT OF LITTLE PRICE

(Continued from page 92)

Not to be outdone in festive appearance the candles themselves are decorated. The prettiest style is white; near the top is a tiny, raised black portrait silhouette.

FEMININE UTILITIES AND VANITIES

For the bride, the three little cook books shown on this page with their recipes for home-made dainties will lend interest to the commonplaceness of housekeeping.

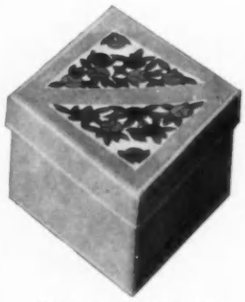
The illustration just below shows a copy of the feather fan of our grandmother's day. This is made of mallard duck feathers in natural colors with a braided handle. The same style is extremely pretty in all white, and can be had for the same price.

The French box just underneath the fan is in a delicate shade of gray decorated with brightly colored flowers. It is about 7 inches square and enhances the beauty of any gift it may enclose.

Artificial flowers which are worn as much as ever this year have reached perfection. The ones illustrated here are among the finest of their kind. The black velvet rose and bud gives the necessary touch of contrast to the evening gown. The gardenia with its leaves is a wonderfully pretty flower to wear with a tailored gown. The three bridesmaids' buds may be worn either on an evening gown or with a tailormade, as is the case with the single Maréchal Niel rose. The two little bouquets with tiny roses and the combination of heliotrope and roses are essentially for the tailored gown.

The housekeeper will appreciate these recipes. Price, 50 cents a book

Wicker-handled fan of mallard duck feathers for $1.75



Gift box of gray pasteboard gayly decorated. Price, $1.25

A MAN'S MINT JULEP

The man who is fond of an old-fashioned mint julep, and longs for the freshness of the garden patch, would be agreeably surprised by a little box of candied mint which is made fresh from the patch and preserves the pungent flavor and strength of the growing herb. The leaves are preserved intact and covered with a delicate frosting of sugar. Price for ¼-pound box, 45 cents.

In the index pages from 9 to 14 you will surely find something appropriate for everyone you wish to remember.

Black velvet rose for an evening gown, $2; realistic gardenia, bud, and leaves, $2; corsage cluster bridesmaids' buds, $1.50; bunch of vari-colored roses, $1; single rose and bud, $1.50; bouquet of heliotrope and roses, $1

A Wonderland for Grown-ups

HERE is the one place in all the world where a woman should choose a gift for a man—one place where she can make no mistake.

In addition to the thousand-and-one necessities and conveniences for all outdoor sports, we have gathered in this store, an almost endless variety of ***Foreign and American Specialties*** also outdoor and indoor games—things that you cannot find elsewhere.

Every purchase made in this store carries our unqualified guarantee of satisfaction or money refunded.

You are cordially invited to visit this store and you will be equally welcome whether you come merely to look around or to purchase.

Send at once for our catalog of specialties suitable for holiday gifts. It will solve many perplexing holiday problems.

ABERCROMBIE & FITCH CO.

The Greatest Sporting Goods Store in the World

57 West 36th St. - New York City

Sonora Dinner Chimes, weather oak, will play all military calls, $8.

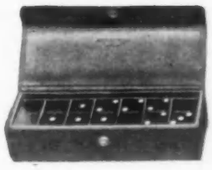
Brass Desk Clock, 30-hour movement, $1.35. Same with radium hands and figures, $2.

Wrist Watch, gold-filled case, pigskin strap, an excellent timekeeper, $10. Other styles up to $40.

Cane with Electric Light, as illustrated, $7.50. Cane with Cigar Lighter, $7.25. Umbrella Canes, $5.50 to $15.

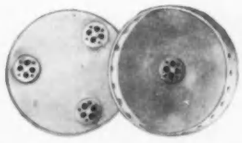
Whist Case, containing two packs of cards, two game markers, $2.75.

Traveling Poker Set, leather, with red, white and blue chips, 75 of each, four decks of cards, very compact; price, $9.00. Other sets with Elephant Ivory chips, up to $175, and Mother-of-Pearl Chips up to $270.



Dominoes, set shown in leather case, black composition dominoes, $1.50. Other sets of bone, ebony, celluloid, and ivory, double sixes to double twelves, $1.25 to $16

Antelope Skin Tobacco Pouch, rubber-lined, hand-embroidered, any initial, $2.50.



Hand Warmer, can be carried in pocket or muff, will keep hands warm on the coldest day, size when closed, three in. in diameter; price, $2.50.

Vest Pocket Opera Glass, powerful and compact, size 3¼ in. by 1¼ in. by ¾ in.; price, $3. Glass with wider field, leather case, $4.

Fishing Tackle Box, as illustrated, $7.50. Other styles up to $20.

Genuine Staunton Chessmen, as shown in boxwood, $11. Other styles in boxwood, $6.50 to $27; ivory, $45 to $135.

All articles shown on this page will be delivered, prepaid, to any address.

Classified Index of Christmas Gift Suggestions on Page 9

Suggestions for Gifts
Which Are
Attractive and Practical

WHAT would be more appropriate as a Christmas remembrance than something for the home? At the STUDIOS will be found a wide selection of articles from which appropriate gifts may be chosen at prices ranging from Two Dollars up. Desk Accessories, dainty Boudoir, Library and Adjustable Lamps; Bronze and Tiffany Favrile Glass Novelties in exclusive designs; new and attractive pieces of Furniture and choice Rugs.

Individual Desk Set Pieces from **$6.00 up**

A Gift from the Tiffany Studios is Always Welcome

TIFFANY STUDIOS

347 MADISON AVENUE NEW YORK

AS SEEN *by* HIM

(*Continued from page 35*)

left the White House on the expiration of his first term, an Englishman who had been present at the inauguration of his successor met him in the Sixth Avenue elevated train going down to business like an ordinary citizen. This struck him as one of the most admirable instances of true democratic simplicity.

SOCIAL GLORIES OF WASHINGTON

In another way, however, there is a promise of much brilliancy for the new Washington season. There will be some delightful people at the Embassies, and Sir Cecil Arthur Spring-Rice, who was Third Secretary under Lord Pauncefote, will make a most excellent host at the British Embassy. Then there is Captain Moreton Gage and his wife, who will be remembered as the pretty Miss Strong, the eldest daughter of Mrs. Everard Strong of New York. The Von Bernstorffs and the Jusserands have returned.

Where the greatest change will take place will be abroad. The glories of Dorchester House with its many liveried servants, its gorgeous entertainments, and its frequent hospitalities to royalties will be a memory of the past. There cannot be found any Democrat with the fortune of Mr. Reid or with the desire to represent his country in such regal magnificence. Mr. Choate, his predecessor, said that only extremely wealthy men could afford to be ambassadors, and that in a way it was money which was the standard for their appointment. I doubt if Mr. Reid would have continued if Mr. Taft had been elected, and I do not know what he would have done if Mr. Roosevelt had been successful. The Reids and the Roosevelts were very intimate, and Mrs. Longworth and Mrs. John Ward have always been chums. But Sir George Holford, the extremely wealthy Englishman who owns Dorchester House, has recently taken unto himself a bride and he wants to live in his town residence.

Mr. Leishman, who gives wonderful entertainments in Berlin, Mr. Herrick, who has had a short season in Paris, the O'Briens in Italy, the Egans in Denmark, and the Larz Andersons and Brices in Belgium and the Netherlands, and so on through a long list of wealthy men who have been in the front ranks of the diplomatic service, all these are supposed to retire on March fourth. The Civil Service in a way protects the attachés, but it is only in theory. They can be removed for cause, and it is easy to create cause.

OUR POSITION ABROAD

Farewell, then, to the proposition to purchase dwellings for the new ministers and ambassabors. Such a proposition is utterly disapproved by Democrats who are now in control of both Houses. In the two administrations of Mr. Cleveland, men of mark and gentle birth were appointed to many of the positions, but not to all, and there were some rather odd fish who were ministers during the first term. But even the gentlemen who occupied the choice places were not millionaires. They entertained without ostentation, but no European sovereign needed to intimate that this or that one was not *"persona grata"* because he could not afford a splendid establishment and give lavish functions.

As far as England is concerned, a gentleman, even if he does not hire a palace, may perhaps be most acceptable where men of the people are gaining ascendancy in the government and being much fêted. Besides, the English are always willing to welcome men of note and are not at all dazzled with display, as why should they be?

There will not be any special uniforms for our ambassadors and ministers and their diplomatic corps. This had been tried by Ambassador Leishman with success, and the experiment would have been made at other courts, but to-day the spirit of democracy will not tolerate such a proceeding. Whether or not all this will hurt our social prestige abroad is yet to be seen, as in the old lines of diplomacy the importance of the unimportant had much weight.

We know that nowadays all diplomatic business is transacted by the Secretary of State, and that an ambassador or minister is but a figurehead. The last century code of the art of being a diplomat exists no longer. The Kaiser found it necessary to appoint the late Marschall von Bierberstein to England because he was an energetic business ambassador, but on his death he made his successor at the Court of St. James's the Prince Lichnowski, a most amiable nobleman with a vast fortune, a splendid social position, a charming wife, and in his kitchen one of the best chefs in Germany. An ambassador's duties in this century are largely connected with entertaining and keeping the *entente cordiale* by being an excellent host and having a fine wine cellar.

AMERICAN DIPLOMATIC UNIFORMS

But under President Wilson, college professors will return to their own, and perhaps there will be more flow of soul and less popping of corks. There will be great probability of Mr. George B. McClellan, New York's former Mayor, being appointed to some foreign post. Here is an excellent choice, as Mr. McClellan, a man of fine social position, has been educated abroad and has relatives in several of the great capitals. He is in every way fitted for such an appointment. Mrs. McClellan was a Miss Heckscher, the sister of Mrs. Egerton L. Winthrop, Jr., and she would make a most delightful ambassadress. And so, for a while, we may have a régime of college professors, presidents, and men of letters who will do great honor to their country, even if they do not dine and wine royalty in the superlative lavishness of the American millionaire.

Personally, I regret in a way—and this quite outside of politics, which has no place in these papers—this radical change. I wanted to see our ambassadors and ministers given establishments which would be worthy of our great country, that should vie in hospitality with representatives of other leading nations. The salary is small, and they should not be made to pay out of their own pockets for the maintaining of the dignity of their position. But there is a limit to all things, and although it was most comforting to have a man of Mr. Reid's wealth in London and such a splendid establishment as Dorchester House as the home of the United States ambassador, yet it was a dangerous precedent and one which would have been difficult to maintain in the future. No one but Mr. Morgan or Mr. Vanderbilt, Mr. Vincent Astor, or Mr. George Gould, and a few others of like fortune have the wealth to make a display, and it is hardly to be supposed that any of these gentlemen would be willing to undertake the position.

I wanted also to see our diplomatic corps wear a distinctive uniform. I believe, with many others, that the obtrusive plainness of evening dress in an assemblage of brilliant uniforms has made them most conspicuous and has added nothing to their dignity. But I bow to the spirit of democracy and simplicity.

CRICHTON BROS. of London

Silversmiths

636 Fifth Avenue, Corner of 51st Street, **New York**

BY APPOINTMENT
TO THEIR MAJESTIES
THE KING & QUEEN

The Magnificent Collection of OLD ENGLISH SILVER at the Crichton Gallery, 636 Fifth Avenue, corner Fifty-first Street, affords opportunity to select CHRISTMAS GIFTS of lasting value and unceasing interest.

MARTIN AND MARTIN

Actual London Makers

Of Leather Novelties
Registered Designs

Latest models in Ladies' single loop Hand Bags from $12.00.

Largest selection of exclusive leather goods in America

MOTOR, STEAMER, INDESTRUCTO TRUNKS, Etc.

Moderately Priced

333 FIFTH AVE., N. Y.
Opposite Waldorf-Astoria

Correspondence Invited

ESTABLISHED 1818.

Brooks Brothers,

CLOTHING,

Gentlemen's Furnishing Goods,

Useful Christmas Gifts for Men:

Dressing Gowns, Breakfast Jackets
Umbrellas, Walking Sticks

Fitted Bags and Dressing Cases, Angora Wool Mufflers and Waistcoats

Razor Sets and Flasks, Pocket Books and Stud Boxes, Cigarette Cases, Pipes and Pouches

Send for catalogue classified in prices.

BROADWAY COR. TWENTY-SECOND ST., NEW YORK

Monogramed Cigarettes
An Ideal X-Mas Gift

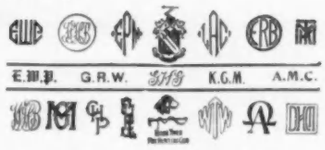
Such a gift indicates forethought and carries a personal touch. It's bound to be appreciated.

Mathues Brothers' cigarettes are guaranteed exclusively hand-made of **pure Turkish tobaccos**, carefully and intelligently blended to suit the taste of particular and discriminating smokers.

Highest quality imported rice paper—skilled labor—sanitary factory and personal supervision insures absolute perfection. Plain, Gold, Silver, Cork and Straw tips.

We honestly believe we can make you a better cigarette than you have ever smoked.

Special designs prepared for Clubs, Colleges, Fraternities, dinner parties and social gatherings.



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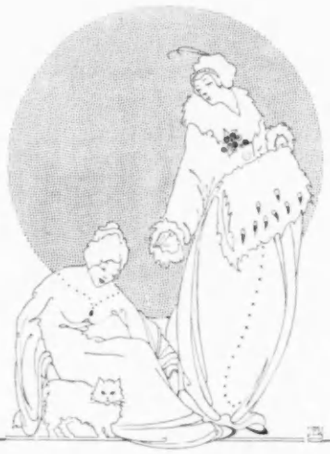

S O C I E T Y

Died

NEW YORK

Sands.—Suddenly, on November 14th, Philip Sands, son of the late Philip J. Sands.

Schwab.—On November 12th, at Litchfield, Conn., Gustav H. Schwab.

Webb.—On November 14th, at Riverdale-on-Hudson, Anna E. Remsen Webb, widow of General Alexander Stewart Webb, and daughter of the late Elizabeth Waldron Phoenix and Henry Rutgers Remsen.

BOSTON

Torrey.—On November 16th, at Florence, Italy, Franklin Torrey.

ST. PAUL

Newport.—On November 1st, at Greenwich, Conn., General Reece M. Newport.

Engaged

NEW YORK

Case-Havemeyer.—Miss Virginia Katherine Case, daughter of Dr. and Mrs. A. G. Case, of Denver, Colo., to Mr. Raymond Havemeyer, son of Mr. W. H. Havemeyer.

Duncan-Daubeney.—Miss Margaret Duncan, daughter of Mr. and Mrs. Lauderdale Duncan, of Knossington Grange, Leicestershire, England, and niece of the late William Butler Duncan, to Captain Cyril James Daubeney, of the Essex Regiment, son of the late General James Daubeney, C. B.

Eginton-Auchincloss.—Miss Grace Eginton, daughter of Mrs. John W. Eginton, to Mr. John Auchincloss, son of Mrs. Henry B. Auchincloss.

Elliott-Pogue.—Miss Faye Elliott, daughter of Mr. and Mrs. W. R. Elliott, to Mr. John Crawford Pogue, son of the late Henry Pogue and Mrs. Pogue.

Hodges-Bonbright.—Miss Elizabeth Hodges, daughter of Mr. and Mrs. Frederick Hodges, to Mr. Howard Bonbright.

Langdon-Brown.—Miss Helen Montgomery Langdon, daughter of Mr. and Mrs. Woodbury G. Langdon, to Mr. Thomas Ellis Brown, Jr., son of Mr. and Mrs. Thomas Ellis Brown.

Wilson-Sherwood.—Miss Evelyn Wilson, daughter of Dr. George Flanders Wilson, of Portland, Ore., to Mr. Arthur Murray Sherwood, Jr., son of Mr. and Mrs. Arthur Murray Sherwood.

ATLANTA

Beck-Block.—Miss Marguerite Beck, daughter of Mr. and Mrs. Julius Frank Beck, to Mr. Hamilton Block, son of Mr. and Mrs. Frank E. Block.

McGee-Miller.—Miss Willia Louise McGee, niece of Mr. and Mrs. Arthur McDermott Wilson, to Mr. Edwin Cloyd Miller.

BALTIMORE

Speer-Miller.—Mrs. Margaret Taylor Speer, daughter of the late Mr. and Mrs. Robert Taylor, of Catonsville, to Mr. Theodore K. Miller, son of the late Theodore Miller.

BOSTON

Dorr-Russell.—Miss Josephine Dorr, daughter of Mr. and Mrs. Joseph Dorr, to Mr. William Eustis Russell.

Standish-Patten.—Miss Barbara Standish, daughter of Mr. and Mrs. Myles Standish, to Mr. Bradley M. Patten, son of Prof. William Patten, of Dartmouth College, and Mrs. Patten.

CHICAGO

Delano-Grant.—Miss Catherine Delano, daughter of Mr. and Mrs. Frederic A. Delano, to Mr. Alexander Gault Grant, son of Judge and Mrs. Robert Grant, of Boston.

CLEVELAND

Pessano-Shearer.—Miss Helen Ogden Pessano, daughter of Mr. and Mrs. Ogden C. Pessano, to Mr. Gilbert H. Shearer, of Philadelphia.

NEW ORLEANS

Andrews-Butler.—Miss Cecilia Andrews, daughter of the late Benjamin Andrews, to Mr. Frank Newcomb Butler.

Leake-Tack.—Miss Mary Ellis Leake, daughter of Mr. and Mrs. Hunter Collins Leake, to Mr. Theodore E. Tack, of New York.

PHILADELPHIA

French-Cummin.—Miss Bessie Graham French, daughter of Mr. and Mrs. Harry B. French, to Mr. Pearson C. Cummin, of Dayton, Ohio.

PITTSBURGH

Patterson-Marshall.—Miss Sarah Stewart Patterson, daughter of Mr. and Mrs. Robert Wilson Patterson, to Mr. Thomas Marshall, 3rd, son of Mr. and Mrs. Thomas M. Marshall.

RICHMOND

Lindsey-Claiborne.—Miss Eleanor Hazard Lindsey, daughter of Mr. and Mrs. R. Hughes Lindsey, to Mr. Herbert Augustine Claiborne, son of Mrs. William Ruppie Cox.

ST. LOUIS

Thornburgh-Peek.—Miss Edwine Thornburgh, daughter of Mrs. William C. Stribling, to Sir Wilfred Peek, Bart., of Rousdon, Devon, England.

WASHINGTON

De Pina-Herquinigo.—Señorita Malvina de Pina, daughter of Dr. Carlos M. de Pina, the Minister of Uruguay, to Señor Don Alejandro Herquinigo, Second Secretary of the Chilean Legation.

Weddings

NEW YORK

Armstrong-Bangs.—On December 9th, at the home of the bride's parents, Mr. Lorenzo D. Armstrong, son of Mrs. Charles P. Armstrong, and Miss Mollie Bangs, daughter of Mr. and Mrs. Anson M. Bangs.

Drayton-Squiers.—On November 6th, at St. Matthew's Church, Bedford, Mr. William Coleman Drayton, son of Mr. J. Coleman Drayton, and Miss Clara Fargo Squiers, daughter of the late Herbert G. Squiers.

Hannaford-Ide.—On December 10th, Mr. Foster Hannaford, son of Mr. and Mrs. Jule M. Hannaford, of St. Paul, Minn., and Miss Alice Steele Ide, daughter of Mrs. Charles W. Ide.

Konta-Goodhue.—On November 30th, at St. Mark's Church in the Bowery, Mr. Geoffrey Konta and Miss Phillis Goodhue, daughter of Mr. and Mrs. Charles E. Goodhue.

Miller-Atterbury.—On December 4th, in St. George's Church, Stuyvesant Square, Mr. Leroy Miller, son of Mr. and Mrs. Andrew Miller, and Miss Isabel F. Atterbury, daughter of Mrs. Lewis F. Atterbury.

(*Continued on page 100*)

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Classified Index of Christmas Gift Suggestions on Page 9

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S O C I E T Y

(Continued from page 98)

Redfield-Henry.—On December 4th, at the home of the bride's parents, Mr. John Mansfield Redfield and Miss Elizabeth P. Henry, daughter of Mr. and Mrs. Douglas Henry.

Williams-Graham.—On December 12th, at the home of the bride's parents, Mr. Harry Palmerston Williams, of New Orleans, and Miss Marion H. Graham, daughter of Mr. and Mrs. George S. Graham.

BALTIMORE

Goodwin-Keene.—On November 17th, at the home of the bride's parents, Mr. William Henry Baldwin Goodwin and Miss Edna Louise Keene, daughter of Mrs. Robert Goldsborough Keene.

Page-Moale.—On November 12th, at Roslyn, Mr. Washington Craig Page and Miss Margaretta Moale, daughter of the late Mr. and Mrs. Henry Moale.

White-Williams.—On November 6th, at the Church of St. Michael and All Angels, Mr. John Campbell White and Miss Anne Elizabeth Chew Williams, daughter of Judge and Mrs. Thomas John Chew Williams.

BOSTON

Christensen-Stratton.—On December 3rd, in King's Chapel, Mr. Niels Christensen, of Beaufort, S. C., and Miss Katherine Wales Stratton, daughter of Mr. and Mrs. Solomon P. Stratton.

Clark-Russell.—On November 7th, in St. John's Episcopal Church, Beverly Farms, Mr. Henry Cannon Clark and Mrs. William A. Russell.

CHICAGO

Hoover-Revell.—On November 21st, at the home of the bride's parents, Mr. Loring Revere Hoover and Miss Margaret Revell, daughter of Mr. and Mrs. Alexander Revell.

Von Colditz-Ware.—On December 3rd, at the home of the bride's parents, Dr. G. Thomsen von Colditz and Miss Ruth Ware, daughter of Mr. and Mrs. J. Herbert Ware.

CINCINNATI

Eaton-Crothers.—On December 11th, at the home of the bride's parents, Mr. Chester Eaton and Miss Ruth Crothers.

CLEVELAND

Mills-Osborne.—On November 25th, at the home of the bride's parents, Mr. Francis Carlton Mills, Jr., and Miss Dorothy Osborne, daughter of Mrs. Francis M. Osborne.

NEW ORLEANS

Hardie-Smith.—On November 6th, at Gulfport, Miss., Mr. Benjamin Palmer Hardie and Miss Ann Gary Smith, daughter of Mrs. Curtis J. Smith.

Janvier-Tebo.—On December 11th, at the Prytania Street Presbyterian Church, Mr. George Janvier and Miss Jessie Wing Tebo, daughter of Mr. and Mrs. Albert G. Tebo.

Moore-Coleman.—On December 10th, in St. Paul's Church, Mr. Harry Nash Moore and Miss Browning Coleman, daughter of the late Mr. and Mrs. Nicholas Coleman.

PHILADELPHIA

MacSherry-Wilbur.—On November 23rd, at the home of the bride's parents, at St. David's, Mr. Richard MacSherry, of Baltimore, and Miss Dorothy Wilbur, daughter of Mr. and Mrs. Rollin Wilbur.

Richards-Ashurst.—On December 7th, in Holy Trinity Church, Mr. Howard Richards, Jr., and Miss E. Maud Ashurst, daughter of the late Dr. and Mrs. John Ashurst.

Smith-Ritter.—On November 12th, in the Church of the Redeemer, Bryn Mawr, Mr. Robert Meade Smith, Jr., son of Dr. and Mrs. Robert Meade Smith, and Miss Margaret Price Ritter, daughter of Mr. and Mrs. A. Howard Ritter.

Townsend-Phillips.—On November 16th, Mr. Stockton Townsend, son of Mr. and Mrs. John W. Townsend, and Miss Marguerite Fitzgerald Phillips, daughter of Mr. Alfred I. Phillips.

PITTSBURGH

Bainbridge-Hoff-Reed.—On November 4th, in the Third Presbyterian Church, Mr. J. Morgan Bainbridge-Hoff and Miss Mary Simpson Reed.

McCready-Brown.—On December 3rd, at the home of the bride's parents, Dr. F. Homer McCready and Miss Jean Brown, daughter of Mr. and Mrs. William S. Brown.

ST. LOUIS

Meek-McNair.—On November 16th, at the home of the bride's parents, Mr. Richard Clarkson Meek and Miss Mildred McNair, daughter of Mr. and Mrs. John G. McNair.

ST. PAUL

Winter-Kirke.—On December 10th, at the Church of St. John the Evangelist, Mr. Everett Winter, son of Mr. and Mrs. Wallace C. Winter, and Miss Marion Kirke, daughter of Mr. and Mrs. William T. Kirke.

SAN FRANCISCO

Chamberlain-Keeney.—On November 6th, at Trinity Episcopal Church, Mr. Williard Chamberlain and Miss Innes Keeney, daughter of Mrs. Charles M. Keeney.

WASHINGTON

Curtis-Merriam.—On November 26th, Mr. James Curtis, Assistant Secretary of the Treasury, and Miss Laura Merriam, daughter of Mr. and Mrs. William R. Merriam.

Fleming-Wright.—On November 27th, at the home of the bride's parents, Mr. Robert Vedder Fleming and Miss Alice Liston Wright, daughter of Justice and Mrs. Dan Thew Wright.

Weddings to Come

NEW YORK

Bache-Richards.—On December 16th, at the home of the bride's parents, Miss Hazel Bache, daughter of Mr. and Mrs. Jules Bache, to Mr. Frederick Lloyd Richards, son of Mr. Charles Frederick Richards.

CHICAGO

Hamline-Ely.—On January 1st, in Grace Episcopal Church, Miss Josephine Hamline, daughter of Mrs. John H. Hamline, of Lake Forest, to Mr. Jay Morse Ely, son of Mrs. C. Morse Ely, of Wheaton, Ill., and Chicago.

Débutante Entertaining

Chappell, Mrs. Walter F.—On December 23rd, a dance at the St. Regis, for her daughter, Miss Louise Chappell.

Converse, Mrs. G. Vail.—On December 7th, a reception at her home, 43 East Seventy-eighth Street, for her daughter, Miss Grovene Vail Converse.

Edey, Mrs. Frederick.—On December 20th, a dance at Sherry's, for her daughter, Miss Julia Edey.

Gibb, Mrs. Arthur.—On December 30th, a dance at her home, 14 East Fifty-first Street, for her daughter, Miss Ruth Gibb.

Goddard, Mrs. F. Norton.—On December 11th, a reception at her home, 273 Lexington Avenue, for her niece, Miss Annie C. Goddard, daughter of the late Warren Goddard.

Gould, Mrs. George.—On January 9th, a dance at her home, 857 Fifth Avenue, for her niece, Miss Hope Hamilton.

Hamilton, Mrs. William A.—On December 12th, a reception at her home, 177 East Sixty-fourth Street, for her daughter, Miss Hope Hamilton.

Hartshorne, Mrs. James Mott.—On December 19th, a reception at her home, 40 East Sixty-fifth Street, for her daughter, Miss Eleanor Hartshorne.

Hiss, Mrs. Philip.—On December 14th, a reception at her home, 48 West Eleventh Street, for her daughter, Miss Helen Hiss.

Logan, Mrs. John A., Jr.—On December 7th, a reception at her home, 17 West Fifty-sixth Street, for her daughter, Miss Edith Logan.

Mali, Mrs. Pierre.—On December 13th, a dance at Sherry's, for her daughter, Miss Gertrude Mali.

Trevor, Mrs. Henry Graff.—On December 30th, a dance at her home, 38 East Fifty-second Street, for her daughter, Miss Margaret Trevor.

Entertainments, Dances and Receptions

Hawkesworth Chansons en-Crinolines.—On December 19th, at the Plaza, recitals in grand ballroom and luncheon in main restaurant.

Junior Cotillion.—On January 7th, at Sherry's.

New Series of Débutante Dances.—On December 26th, at Sherry's, under the patronage of Mrs. C. Ledyard Blair.

St. Christopher League Dances.—On December 20th, at the Plaza.

Saturday Evening Dancing Class.—On December 14th and 21st, at Delmonico's.

Wickes, Miss M. L.—On December 26th, at the Plaza, reception, dance and supper.

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NEW YORK

M U S I C

CALENDAR

Dec. 9. Aft., Barrere Ensemble, Belasco Theatre.
Dec. 10. Aft., Eugene Ysaye, Carnegie Hall.
Eve., Rubenstein Club, Hotel Astor.
Dec. 11. Aft., Schola Cantorum, Aeolian Hall.
Dec. 12. Eve., Philharmonic Society, Carnegie Hall.
Dec. 13. Aft., Philharmonic Society, Carnegie Hall.
Dec. 14. Aft., Efrem Zimbalist, Carnegie Hall.
Dec. 15. Aft., Symphony Society of New York, Aeolian Hall.
Aft., People's Symphony, Carnegie Hall.
Eve., David and Clara Mannes, Aeolian Hall.
Dec 17. Eve., Musical Art Society, Carnegie Hall.
Dec. 18. Eve., Mozart Society, Hotel Astor.
Dec. 19. Eve., Philharmonic Society, Carnegie Hall.
Dec. 20. Aft., Philharmonic Society, Carnegie Hall.
Dec. 21. Aft., Young People's Symphony, Carnegie Hall.
Dec. 22. Aft., Philharmonic Society, Carnegie Hall.
Dec. 26. Eve., Philharmonic Society, Carnegie Hall.

MUSICAL EVENTS

OF especial interest to New York music lovers this winter is the unusual opportunity of hearing in a single season so many violinists of recognized merit and even greatness. Few in a generation are masters of this most subtly difficult of instruments. Almost all of those who in our generation measure up to the standards of critical appreciation are to be heard in America some time this year. Eugene Ysaye, foremost of them all, will be the soloist at the opening concert of the Mozart Society on December 18th, and will follow it with a tour throughout the country. His program for December 10th will include the Bach, Beethoven, and Bruch D minor concertos, in which he will be accompanied by the Philharmonic Orchestra.

Efrem Zimbalist, of the younger generation, has won many admirers by his poetic interpretations. At his concert on December 14th he will be assisted by Nahan Franko and his orchestra. The program will include the Beethoven, the John Powell, and the Hubay 3rd concertos for orchestra and violin.

MUSIC FOR YOUNG PEOPLE

The first of the Symphony Concerts for Young People was given on November 23rd. Each of this series of programs is arranged to illustrate one of the important branches of music, and the opening one consisted of selections from Beethoven and a talk by Dr. Damrosch on symphonic structure. The general interest in Turkey and the Balkan States lent a certain timeliness to the "Turkish March" from "The Ruins of Athens," with which the program closed. At the Christmas concert of this society, Eugene Ysaye will be the soloist.

AMONG THE PIANISTS

Tina Lerner, the young Russian pianist who has recently returned to America for her third tour, will give a recital in Aeolian Hall on the afternoon of January 6th.

Josef Lhevinne will play as soloist at one of the Sunday night concerts at the Metropolitan Opera House. The Russian pianist will give his New York recital January 1st in Aeolian Hall, while on December 29th he will be the assisting artist with the Philharmonic Orchestra. Another of Lhevinne's New York orchestral engagements is that with the Volpe Symphony on February 18th.

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ONE DOZEN ASSORTED $3.50

Includes 2 glasses of each: Lemon & Almond Jelly, Chocolate & Nut Jelly, Sherry & Lemon Jelly, Mint Julep, Wine-Fruit Jelly, Pecan Nut Conserve.

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A R T

The Ever Living Work of Masters a Long Time Dead Breaks the Somnolent Monotony of the Early Season

CALENDAR OF EXHIBITIONS

Montross Gallery—Pictures by Henry Bacon, to December 31.

Macbeth Gallery—Sculptures by Chester Beach, to December 17.

Gimpel & Wildenstein—Paintings by Guardi, to be followed with portraits by Caro-Delvaille.

Ehrich Gallery—Paintings by old masters.

American Art Galleries—Scandinavian paintings, through December.

Louis Katz—Paintings by American artists.

NEWS AND REVIEWS OF ART

ONE hundred and sixty-nine numbers of the catalogue of the Bahr collection of early Chinese art were shown from November 11 to December 7 at the Montross Gallery. There were paintings, objects from the kilns of artistic potters, bronzes and other sculpture, all dating from 1766 B.C., the beginning of the Shang dynasty, to the present Ching succession, which began in 1644 A.D.

The conventions of oriental art preclude the possibility of that servile copying of nature which is responsible for so much that is lifeless in the work of European painters and sculptors. With the Chinese the expression of beauty was inspired by nature, but never subservient to it. This spirit is a more vital force, perhaps, than ours, for its principal canon demands that the artist, like the composer, receive no more than a suggestion from objective reality, and that such sense impressions must then be ideated into forms of abstract beauty. The principal gallery at Montross's contained Chinese paintings alone. They lent to it a grace at once happy and dignified, not so suave as to be forceless, nor so light as the grace of the Japanese or French. They played on the strings of comedy and tragedy in the high and low keys of the social scale. Thus they were realistic, but their realism was within the rigid confines of laws demanding beauty of line and color, of form and arrangement.

The "Portrait of a Noble," by a painter of the early Yuang period, was given the place of honor. It portrayed an enormous man of impassive solidity, wearing a black hat, a red dress, and a ferocious frown.

A handscroll of Lohans in blue, decorated with the figures of men and gods drawn in gold lines, was the prize of another gallery. In this gallery also was a portrait of Kwan-yin, the goddess of a thousand hands, executed during the Ming dynasty, and stone shrines and objects in jade and bronze of the T'ang, Wei, Han, and Ming periods, showing faces of gods twisted into sardonic grimaces.

ENGLISH MEZZOTINTS

An exhibition of English mezzotint engravings of the eighteenth century was held in the Knoedler Galleries from November 18th to December 7th. Among the mezzotints from portraits by the great Sir Joshua, were a first state of James Watson's "Mrs. Abington as the Comic Muse"; the first published state of Thomas Watson's "Lady Catharine Bampfylde"; a first state of James Watson's "Mrs. Catherine Bunbury," and his "Margaret Caroline, Countess of Carlyle" published three years after Reynolds had finished the painting; Joseph Marchi's "Miss Hester Frances Cholmondeley"; J. R. Smith's "A Bacchante"; Richard Dunkerton's "Miss Mary Horneck"; Valentine Green's "Lady Harriet Herbert"; J. Grozer's "Hon. Miss Frances Harris"; John Spilsbury's "Miss Jacobs"; J. R. Smith's "Mrs. Sophia Musters"; Edward Fisher's "Lady Elizabeth Keppel"; J. R. Smith's "Lady Caroline Montagu"; William Dickinson's "Mrs. Sophia Pelham"; Valentine Green's "Viscountess Anne Townsend"; and the only state of William Dickenson's "Lady Elizabeth Gooden Houghton Taylor."

The catalogue contained thirty numbers. There were prints from paintings by romantic contemporaries of Reynolds—George Romney, John Hoppner, the Rev. William Peters, and Thomas Gainsborough. The Gainsborough, engraved by John Jones, is a portrait of Signora Giovanna Baccelli, a celebrated dancer, whom Walpole describes as dancing at Paris in 1788 with a blue bandeau on her head bearing the inscription "Honi soit qui mal y pense."

THE VERSATILE KEYSER

Sculptures by Ernest Wise Keyser, in wax, plaster, marble, and bronze, were shown from November 16th to the 30th at the Folsom Gallery. They showed, a little too insistently, that Mr. Keyser is versatile. There were portrait heads and figures, symbolic arrangements, grotesques, a model for a faience vase, a door knocker, bas-reliefs, the 1911 Collier aviation trophy won by Glenn Curtiss, and an enormous figure of a Titan in plaster. In the gallery they brought up a vision of the curiosity shop. Some of the plasters were painted in gold, others in silver. A wax figure of Mrs. Robert J. Collier was glazed in spots with green and red, pearls hung from the wax ears, and realism was attacked with its own weapons.

One of the gilded plasters was of George Hellman, the book and manuscript collector, and was an intelligent portrayal of his rather romantic personality. Another was a portrait of Riccardo Martin, the tenor, and this was not romantic enough. Still another showed a head of the Baron d'Altamonte. There were portraits of the children of Dr. N. E. Brill, of Mr. Sigismond Stojowski, Mr. Giorgio Majeroni, Mrs. Lucien Courtois, Miss Gertrude Sholle (in a riding habit), Mrs. Julian Clarence Levi, and Mrs. Irving Speyer and her daughter. The "Force Creative" was depicted in wax by the figure of a muscular man and of a young girl with a new and rather frightening grip on womanhood.

GUARDI'S ITALY

Paintings by Guardi are shown at the Gimpel and Wildenstein Galleries where they are to remain for an indefinite period. A precision of statement, a fine sense of color, and a delightful reserve are their admirable qualities. His simply executed and vivaciously drawn "Ball of the Ridotto in Venice," and the "Room of the Grand Council, Venice," must surprise the picture lovers accustomed to judge the length and breadth of the Italian's work by those views of the Grand Canal ordinarily seen in the dealer's galleries.

GUY PENE DU BOIS.

Mme TETRAZZINI

takes pleasure in recommending

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I am pleased to assure you that after having used your CRÈME NEROL I find it excellent and take pleasure in recommending it.

This wonderfully efficacious cream, made under the personal supervision of a face specialist, who for years has made a close study of the skin and its needs, is **not** for sale in drug and department stores. Each and every order is filled with delightful, freshly made cream and mailed **direct** to the user.

Creme Nerol **Softens, Whitens, Refines** and **Beautifies** the most sallow, rough or impaired complexion, and as a cleanser of those minute safety valves of the skin (the pores) it is unequaled. It most positively will **not** promote a growth of hair.

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"You could, if you used 'Steero' Cubes, as I do."

"Steero" Bouillon is sure to please your guests, and it requires no skill nor trouble to prepare. The perfect blending of the flavor of beef, vegetables and spices, on which the expert chef so prides himself, is made for you by our special method. "Steero" assures you the most deliciously flavored bouillon at any time—made in a moment by simply dropping a "Steero" Cube into a cup and adding boiling water. It is always the same; "Steero" quality and flavor do not change.

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A NEW RITE COMBINATION.

A very useful novelty to carry in your handbag or hang at the dressing table. A beautiful silk case in pink, blue, maize, lilac and white with flowers in harmonizing colors, in which are fitted Auto Pocket Puff, Cut glass Bottle of Smelling Salts, Celluloid Backed Mirror.

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THE SOUTH WESTERN STORE
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The WISHING CANDLE

A CHRISTMAS candle! Light has always been to man the symbol of ignorance dispelled and intelligence triumphant. In primitive days he made the fire on the hearth the center of his home, and next he desired to illumine his home with a portable radiance. One of his first attempts produced the candle. Originally this was a bit of wood, then it was a dried rush which the women learned to dip in tallow or oil in order to keep it in constant flame; and then they discovered how to cover it with wax that it might radiate a more brilliant and steady glow. So, though long since, man has learned how to store gas and to harness electricity for lighting purposes, the wax candle never lost its place of honor. Gas and electricity are the prose of illumination, the wax candle is its poetry.

The best candles are made from beeswax or from wax obtained from the berries which are the ripened fruit of the flower of the bayberry bush. It is this bayberry wax candle which we have come by common consent in this country to call the Christmas candle. The fruit of the bayberry bush is the small, green berry which looks as if it were dusted with flour. In the south the women soon learned to use the soft, white bolls of the cotton from which to spin thread for wicks, and in the north the children gathered the airy, spun silk of the milkweed, and this the women succeeded in weaving into wicks.

Most of the home-made bayberry candles of the olden time were molded by hand; indeed, they are still fashioned in the same way, for the wax is apt to stick to metal molds. The wicks are first soaked in saltpeter and then dipped again and again in the hot wax, which, as it cools, is pressed into shape by the molder. When this wax is melted and refined it acquires a beautiful transparent green color, and since these candles burn more slowly than do common candles, do not flare nor smoke, but yield an agreeable odor that suggests Christmasy green pines, we give them a place among Yule-tide decorations.

This season the silversmiths are offering for first place in their Christmas sales, candlesticks made in the design used during the Colonial period. These are exquisitely burnished, simple in line, tall, tapering, and of that type which our ancestors imported during the Georgian period when the Adam designs were in vogue—the golden age of the candlestick. A pair of these would make a beautiful gift.

Besides the single candlesticks, there are those wide, branching Georgian candelabra of Sheffield silver equally simple in design, highly burnished as is all the silver of this season, a trifle more stately and perhaps a bit more artistic than the single candlestick, since they lift the candle somewhat higher above the line of vision of the diner. Any of these, however, set with green bayberry candles under rose shades are adjuncts of Christmas cheer.

A box of Christmas candles as a gift carries many seasonal suggestions, and because superstition or custom has tied to them a pretty legend, here are some verses to wrap up with them. For the Christmas candle must not be allowed to go out after it is lighted; it must burn clear down to the socket, so that prosperity and good luck may reign in the house throughout the year.

Christmas night and the candles gleaming,
Bayberry stars in the firelit room;
Torches of luck, says the old-time dreaming,
Watch lest a breath snuff their light to gloom;

For burn to the end they must to store us
All of the gifts, so the wise ones say;
Health through the glad New Year before us,
Gold and joy for a year and a day.

"WITHIN *the* LAW"

(Continued from page 32)

dozen, gardenias at a dollar and a quarter apiece, orchids at two and three dollars apiece in varying colors, each to be worn with a different costume, and on the top, as a fragrant lagnappe, lies a bunch of Russian violets at fifteen or twenty dollars per bunch.

But flowers are only the beginning. There are boxes especially made to fit the sturdy length and width of the longest American Beauty roses. These may be of old brocade, sometimes with a monogram worked in gold, or of tooled leather in old Italian designs and lined with chamois or colored kid. These will afterwards serve as cases for umbrellas or parasols.

And, of course, with the orchids, gardenias, and violets goes a pin to fasten them on, not the ordinary colored pin that the florist sends, for that would not match such blossoms, but exquisite ones of gold or silver with heads of such semi-precious gems as aquamarine and Irish topaz. These are not gems! Don't whisper that, for no woman may receive jewelry from a man!

And how does one spend in the neighborhood of five hundred dollars for a box of candy? That, too, is simple. Five pounds of candy, it is true, leaves change from a ten-dollar bill, but remember that the candy is within the letter of the law. The next step is to use a point lace handkerchief, rare enough to be in a museum, as a layer over the top instead of perforated paper. There is something of a resemblance, don't you think, between filigree paper and filigree muslin? There are boxes of antique brocade for your choosing, some of which have rare-colored French prints inset as medallions with a border of solid gold bullion thread—such a box as the King gave Madame de Pompadour to use for her scented handkerchiefs. Or instead of this, a Dresden china bonbonnière which may serve as an ornament for the rest of a girl's life may be sent.

A book, too, sounds like a simple thing, and certainly not in the least costly. But there are books and books, and a woman who could not receive a mahogany sofa, a sapphire pendant, or silver candelabra, may say, with perfect propriety, "How charming!" to a rare old edition that has cost a thousand dollars. Even putting aside old editions and editions de luxe, think of what can be spent on bindings alone! It is quite the thing to give over one book to an artist in book binding for the working out of some conceit that would have delighted the monks of the Renaissance. Or sometimes they are given to famous artists who illumine the initial letter of each chapter and sketch vignettes through the book.

Yes, it's a quaint little world full of quaint little conventions, and any man can beat the devil around the bush by giving a woman any one of these simple gifts!

ANNE RITTENHOUSE.

Jack Frost

Christmas Box

"Anyone who disappoints a child at Christmas," wrote Mark Twain, "deserves to be burned at the stake." Disappointments are impossible if you choose this big, cheerful box, full of individual gifts. Every small boy or girl adores it. Price $12.

HERE are a few other hints. **Santa Claus Boxes at $6, Snowballs at $10** and **St. Nicholas Bags at $6 to $10,** each contain 12 gifts for children—splendid for Christmas gifts. For little girls, **Dolly Zephyr Gift Doll at $1.50,** or **Bobby & Betty Sachet Twins at $1.**

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I HAVE had nine years professional experience in designing, making and buying gifts for children. May I put this experience at your disposal? Please write as soon as possible. Or telephone 2930 Audubon.

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Made to suit your individual tastes

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We are specialists in the making of these garments, which are original with us, and especially designed to meet the changing conditions without alterations.

No. 21807. Charmeuse gown with exquisite contrast of brocade or Persian and genuine mole skin. Long set in sleeves with cuff of fine lace as on jabots falling softly from chic reveres. The skirt drapery caught by fur gives the newest tone of style.

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SATIN PUMP, Turn Sole
2 inch Louis XV Heel $3.00

We carry in stock a complete line of the above in Black, Blue, Pink, White, Gray, Gold and Emerald Green, and American Beauty, at the above price.

An extra charge of fifty cents for slippers made to order from sample of the material to match your gown.

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Full home treatment instruction accompanies each order

GANESH EASTERN MUSCLE OIL braces sagging muscles, renews wasted tissues, fills hollows and wrinkles. Bottle, $5, $2.50, $1. **GANESH DIABLE SKIN TONIC**, a splendid face wash, strengthens the skin; closes pores and alleviates skin flabbiness and puffiness under the eyes. Bottle, $5, $2, 75c. **GANESH EASTERN BALM SKIN FOOD** for tender, dry skins. $3, $1.50, 75c. **GANESH EASTERN BALM CREAM**. $3.00, $1.50, 75c. Can be used for the most sensitive skin; unequalled as a face cleanser and skin food. **GANESH LILY LOTION** whitens and smoothes the skin; protects face when motoring; prevents sunburn. $2.50, $1.50. **GANESH CHIN STRAP** removes double chin, restores lost contours; keeps mouth closed during sleep. $6.50, $5. **GANESH FOREHEAD STRAP** eliminates deep lines between brows, corners of eyes and over forehead. $5, $4.

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Become my pupil and I will make you my friend. Devote fifteen minutes daily to my system and y u can weigh what Nature intended. You can reduce any part of your figure burdened w.th superfluous flesh or build up any part that is undeveloped. The effect of my system can be concentrated on your hips, waist, limbs or any other portions of your body.

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My system stimulates, reorganizes and regenerates the entire body. It helps transform the food into good rich blood. It strengthens your heart, lungs and other organs, benefiting weaknesses and disorders, and generating vital force.

My latest book, "The Body Beautiful," should be read by every woman and *I will send it to you free.* It explodes the fallacy that lack of beauty or health cannot be avoided. In it I explain how every woman can be VIGOROUS, HEALTHY and ATTRACTIVE.

I have practised what I teach. In childhood I was puny and deformed. I have overcome all weaknesses by my own natural drugless methods. Millions of people have seen in me a living demonstration of my unique system of health culture and body-building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality or in any other respect not at your very best, I can surely be of service to you.

My Guarantee

With my *free* book, "The Body Beautiful," which is fully illustrated with photographs of myself explaining my system, I give full particulars of my Guarantee Trial Plan, whereby you can test the value of my instruction without risking a single penny.

Send two-cent stamp for "The Body Beautiful" and Trial Plan to-day.

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SCRIBNER'S MAGAZINE

MCMXIII

A Year of Extraordinary Fiction

¶ In the January number of 1913 will be begun a novel by EDITH WHARTON, *The Custom of the Country,* which will run through the year. Like the author's memorable "The House of Mirth," it will deal with present American social conditions and problems in an absorbing story of remarkable power, which will excite wide discussion.

¶ Later will be published, as a serial extending through more than half the year, *The Latest Work of John Galsworthy.*

A Story of striking originality both in conception and form.

¶ JOHN FOX'S fine story, *The Heart of the Hills,* will continue into the early months of 1913.

¶ *Germany and the Germans from an American Point of View,* by PRICE COLLIER, author of "England and the English from an American Point of View," "The West in the East," etc., etc.

The Author's English articles created a notable sensation. This new series on Germany will still further establish his reputation as one of the most brilliant and keen-sighted critics of recent times. Nothing has been written of modern Germany, or of the Emperor, with the frankness and yet with the cordial appreciation and good-will of these articles or with the same shrewd wit and disregard of anything but what the author believes to be the truth.

¶ The Wonderful *Panama Canal.* Three articles, by JOSEPH BUCKLIN BISHOP, Secretary of the Isthmian Canal Commission, profusely illustrated.

The French at Panama. The first complete and authentic narrative of the effort of the French, under the direction of Count Ferdinand de Lesseps, to construct an Inter-oceanic Canal at Panama. It is a chapter in human endeavor which for dramatic and tragic interest has rarely been equalled.

The World's Plague Spot Abolished. The story of the way in which the Americans made the Isthmus of Panama a health spot of the earth.

Benevolent Despotism at Panama. This will contain a full and graphic description of the way in which the U. S. Government, operating through Col. George W. Goethals, has cared for its great army of Canal workers and their families and dependents.

North Africa and the Desert
By George Edward Woodberry

Impressions of "North Africa and the Desert" (Tunis, Algeria, and the near country). It may be foreseen what a subject they present to a traveller with the author's imagination, one with his sense of the picturesque and poetic and eye for the wonderful color of the land and the kaleidoscopic spectacle of the people.

Senator Henry Cabot Lodge

will contribute other chapters of his Early Memories. The later articles will refer to many famous men and events.

The Way to See South America

via the Panama Canal. *Ernest C. Peixotto,* the artist and traveller, has recently made an extensive journey in South America, and he will describe in a series of articles the things to be seen and how to see them.

English Friends: From the Letters and Journals of Charles Eliot Norton
Edited by Sara Norton and M. A. De Wolfe Howe

Of very special interest are the "walks and talks" with Carlyle. They give a new idea of the kindliness and keen sense of humor of the great Scotchman. Among other friends of whom he gives impressions are: Ruskin, Dickens, the Brownings, George Henry Lewes, Burne-Jones, John Stuart Mill, John Morley, and many other distinguished men.

The Man Behind the Bars
By Miss Winifred Taylor

They tell many most interesting stories of convicts, of the effects of prison life, and of the careers of those who have served their terms.

¶ The Magazine will continue to have from time to time in the coming year *Special Numbers.*

They deal with subjects of great contemporary interest, and particularly the solution of the complicated problems of Modern Living. The best authorities will be asked to write for these numbers; the illustrations will be elaborate and beautiful as well as informing.

¶ The long-established *Fiction* and *Christmas Numbers* will appear as usual.

The

Christmas Scribner

is a number of *extraordinary interest and beauty*

Send for a Prospectus — 25c. a number; $3.00 a year

CHARLES SCRIBNER'S SONS
FIFTH AVENUE, NEW YORK

¶ Two articles made up of *The Letters of William James,* the famous psychologist.

Edited by his brother, Henry James

Few men of recent times have exerted so wide an influence for good or had so many loyal friends all over the world.

You Need Mary Grey's Treatments

At Small Expense You May Have a Course of Six Treatments Specially Designed to Help Nature Perform Her Own Work

In our previous announcements hardly enough space has been given to the Mary Grey Treatments. But this month, when so many women are in town for Christmas shopping, it is particularly appropriate to tell something about Mary Grey's Unique Treatments, which are so necessary for preserving a good complexion or improving a poor one. Read what these treatments will do.

MARY GREY finds that many women are deterred from taking facial treatments by the fear that the operator will insist on the use of "do up." But the whole principle of Mary Grey's treatments is opposed to the making up of the complexion. Mary Grey believes in aiding nature to do her own work. The complicated conditions of modern life—the sudden changes of temperature to which we are constantly exposed—make it impossible for us to lead a really normal, natural existence.

THEREFORE Mary Grey administers the kind of facial treatment that is specially designed to repair the harm done by overheated, under-ventilated shops and theatres. By placing the blood in free circulation, its waste products are thrown off; enlarged pores disappear; the skin is tightened and made clear. Gentle massage applied to the muscles of the face restores their natural elasticity and corrects the drooping, unsightly curves that creep in around the mouth and chin.

MARY GREY will give six facial treatments for $10. So, if you are in New York for a week this month, you can come in every day for an hour and enjoy at small expense the most advanced course of facial treatment which America can offer. Or if your time is limited, single treatments are $2.50 each.

What Scalp Massage Will Do

Everyone knows that scalp massage, by removing waste products and promoting circulation, is essential to the growth and beauty of the hair. But scalp massage has another value. The facial muscles converge at the top of the head, under the scalp. These muscles are immensely benefited by expert massage—so much so that one's whole expression may be altered by a course of treatment of this kind. Mary Grey has made a long study of scalp massage and now offers treatments at $1.50 each.

MARY GREY
Department 5
Braun Studio Building
13 West 46th Street, New York

The Mary Grey Home Treatment Box

Here, very conveniently packed, is an assortment of Mary Grey's most universally helpful specialties. One purchaser of the box makes the following comment:

"One finds so many useless preparations on the market that it is really good to secure something which is very good as well as pleasant to use."

Order this inexpensive box and test for yourself the good effects of Mary Grey's best preparations. The Home Treatment Box will be sent to you, express free, on receipt of $5. It contains:

1. FOR STRENGTHENING THE SKIN
the box contains a bottle of Mary Grey's SKIN TONIC, which promotes free circulation, tightens and whitens the skin. Especially good for loose and discolored skin under the eyes. (Included in the Home Treatment Box—if bought separately $5, $2 and 75c a bottle.)

2. FOR CLEANSING THE SKIN
a jar of Mary Grey's CLEANSING CREAM. This cream nourishes and softens the skin, prevents the formation of large pores and blackheads. (Included in box—if bought separately, $3, $1.50 and 75c a jar.)

3. FOR RESTORING THE COMPLEXION
a bottle of Mary Grey's MUSCLE OIL, the safe astringent prepared especially for relaxed skins, and for removing lines. (Included in box—if bought separately, $5, $2.50, $1 a bottle.)

4. TO APPLY BEFORE RETIRING
a jar of Mary Grey's RETIRING CREAM, which should be well patted in and left to nourish the face during the sleep. (Included in box—if bought separately, $3 and $1.50 a jar.)

5. A DELIGHTFUL LOTION
which can be used as freely as necessary is Mary Grey's MEDICATED LOTION or liquid face powder. Unequalled for any eruption, very pleasant to apply. (Included in box—if bought separately, $2.50 and $1.50 a bottle.)

6. THE INSTANTANEOUS BEAUTIFIER
Mary Grey's famous LIQUID ROUGE. Gives a soft and natural tint, and is infinitely the easiest rouge to apply. (Included in box—if bought separately, $1 a bottle.)

7. ALSO INCLUDED in the BOX
is a packet of Mary Grey's FACE POWDER, half a dozen antiseptic FACE CLOTHS, and two SHIKI BEAUTY SACHETS for blemishes. Thus Mary Grey's Home Treatment Box contains every essential for improving a poor complexion and preserving a good one.

SEND THIS COUPON FOR MARY GREY'S HOME TREATMENT BOX

MARY GREY, 13 West 46th Street, New York:
For the $5 enclosed send me your Home Treatment Box by express prepaid.

Name.....
Street.....
City.....
State.....

12-15

Classified Index of Christmas Gift Suggestions on Page 9

Copr. Life Pub. Co.

The Widows'
Number of

Life

is now on its harrowing way.
(Out Tuesday, December 24)

Coming:

This Week:	A General Number
Dec. 19	All About Christmas
Dec. 26	Widows'
Jan. 2	Life's Birthday Number

The Great Christmas Issue

(PRICE 25 CENTS)

Is now on sale all over the United States.
Yearly subscription includes a handsome premium picture, **"Bygones."**

Awful Number is coming.

Have you seen the Miniature Life!

Special Offer

Enclosed find One Dollar (Canadian $1.13. Foreign $1.26). Send LIFE for three months to

Open only to new subscribers; no subscription renewed at this rate. This order must come to us direct; not through an agent or dealer.

LIFE, 67 West 31, New York

ONE YEAR $5.00. (CANADIAN $5.52, FOREIGN $6.04.)

Let Vogue do your Christmas Shopping.

HALCYON ROSE

"The Season's Fashionable Odor"

FOR centuries the Rose has been the garden's "regal" flower, and from the earliest times the perfume of roses has always blended in graceful harmony with the charms of womanhood.

It is because of their superb quality and because they embody the actual odor of the flower itself that our Halcyon Rose Toilet Requisites have met with enthusiastic endorsement by women of refinement everywhere.

"Halcyon Rose" breathes the very soul of the Jacqueminot—subtle, alluring, delightful.

All shops of the better sort sell the Halcyon Rose products. Ask for them

Halcyon Rose Perfume	**$2.35 to $4.75**
" " Toilet Water (*6 oz.*)	**3.25**
" " Sachet	**2.00**
" " Face Powder, (*Flesh, White, Brunette*),	**2.00**
" " Talcum Powder	**0.75**

HANSON-JENKS COMPANY

PERFUMERS

149 West 36th Street **NEW YORK CITY**

Classified Index of Christmas Gift Suggestions on Page 9

H. Jaeckel & Sons

Furriers and Importers

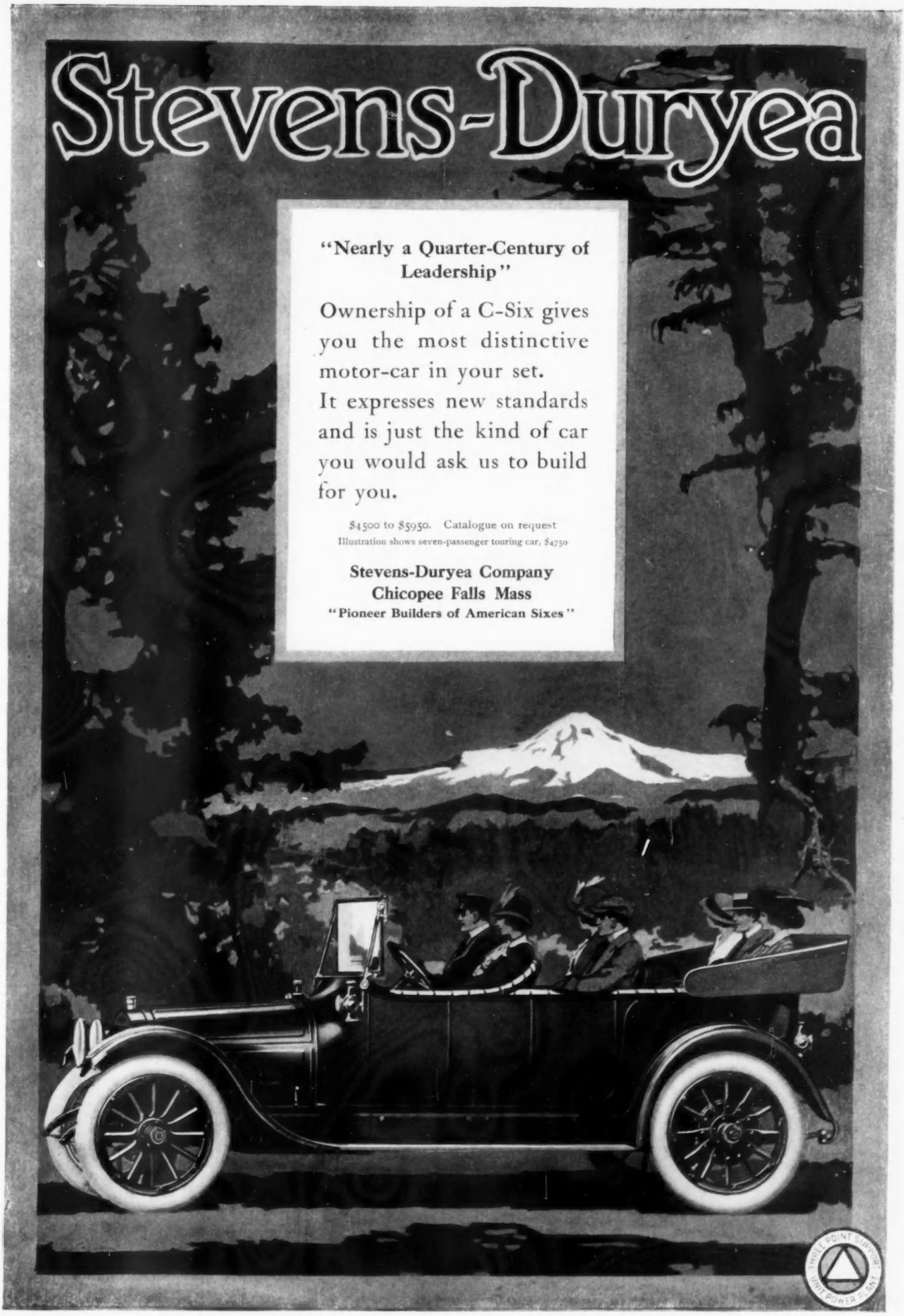
16, 18 and 20 West 32d Street

New York

Exquisite Model in Caracul and Skunk.

Furs for Street, Carriage and Motor Wear

16, 18 and 20 West Thirty-Second Street


Stevens-Duryea
"Nearly a Quarter-Century of Leadership"
Ownership of a C-Six gives you the most distinctive motor-car in your set.
It expresses new standards and is just the kind of car you would ask us to build for you.
$4500 to $5950. Catalogue on request
Illustration shows seven-passenger touring car, $4750
Stevens-Duryea Company
Chicopee Falls Mass
"Pioneer Builders of American Sixes"

Baker Electrics

QUALITY SERVICE

TO use a Baker Brougham or Coupe in *any* season is to enjoy the maximum of automobile luxury, but in Winter its comfort and utility are doubly emphasized. Aside from the distinctiveness of these fashionable conveyances, they offer service and dependability that are unapproached today among all other motor cars, electric or gasoline.

The Baker Brougham *and* The New Baker Coupe

are cars of unusual power, while their marked flexibility of control is an especial advantage in crowded city traffic. Of luxurious roominess and comfort, they are ideal for general family use, and are so easy of manipulation that even a child can operate them safely.

Added to their numerous conveniences and appointments is the innovation of REVOLVING FRONT SEATS, permitting the occupants to face forward or turn about.

With their increased roominess, full limousine backs, longer wheel bases, and graceful, low-hung body-lines, these magnificent new models satisfy the public taste for a stylish, yet conservative Electric.

Both the Brougham and the Coupe are made in two types—one with the control and steering levers operated from the rear seat; the other with the steering wheel (controlling levers attached) operated from the left front seat. In each type the front seats are individual and revolve.

In every detail of design, construction and workmanship the Baker is a most refined and carefully finished product, and is backed by the engineering and service support of the largest exclusively electric automobile plant in the world.

THE BAKER MOTOR VEHICLE COMPANY, CLEVELAND, OHIO

Builders also of Baker Electric Trucks CANADA: The Baker Motor Vehicle Company of Canada, Ltd., Walkerville, Ont.

New York, 1798 Broadway
Chicago, 1221 Michigan Avenue
Philadelphia, 1927-29 Market St
Boston, 801 Boylston Street
St. Louis, 5201 Delmar Avenue
Detroit, 815 Woodward Avenue
Kansas City, 3105 Gillham Road
Atlanta, 57 S. Forsyth Street
Washington, 1140 Connecticut Av
Los Angeles, 10th & Olive Sts
Sacramento, 1217 Seventh Street
Rochester, 15 Circle Street
San Francisco, Golden Gate & Van Ness Avenues
Buffalo, 178 W. Utica Street

(For continuation of Branch and Dealer List see other current advertisements.)

HITTMAN-STEIDINGER COMPANY, N. Y.

OCT 18 1912 LC

VOGUE

AUTUMN AND WINTER PATTERN CATALOGUE 1912

2210

LIBRARY OF CONGRESS
OCT 21 1912
PERIODICAL DIVISION

SPECIAL OFFER

With every order for patterns amounting to $1.00 or more Vogue will add, without charge, the pattern for the unusual combination chemise and knickerbocker pictured on page 23

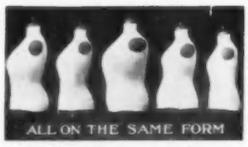
"O, wad some power the Giftie gie us,
To see oursel's as ithers see us."

BOBBY BURNS' prayer is answered for every woman by *Pneu Form*, which enables you to see yourself exactly as "ithers" see you. Every curve, line and detail of your figure—back, front and sides, including the hips—is reproduced with looking-glass fidelity.

Pneu Form

The Pneumatic Dress Form

The Simplicity of Perfection and the Perfection of Simplicity in Dress Forms. No "regulating" to the exact fraction of an inch in order to get a fairly good reproduction of your figure. You simply inflate *Pneu Form* inside your fitted waist lining and before you stands YOU. With *Pneu Form* and a properly fitted lining, it is possible to complete the most elaborate gown without a single "try-on."



Made to be pinned to.

By substituting the waist lining of the person to be fitted, one *Pneu Form* serves for the dress-making and repairing needs of all the feminine members of your family.

Pneu Form can be inflated in less than one minute by placing the lips to the valve and gently blowing. When inflated it retains its form indefinitely.

With *Pneu Form* you eliminate once and for all time the irksome, unpleasant duty of standing hour after hour for dress fitting. The Telescope Standard Rod can be adjusted to the exact height of the person whose figure is to be reproduced, thus making of *Pneu Form* a perfect *skirt* form.

The Pneumatic Form Co.

557 Fifth Avenue (near 46th St.) New York

Maxine Elliott writes, "It stands hours to be fitted for me without one groan of fatigue."

"This one Pneu Form will serve for all our dressmaking"

Write for new interesting booklet "It's You." Edition S-1, giving full description and prices.

And this little box base holds it all.

Sold in many first-class stores.

VOGUE PATTERNS RUN THE GAMUT OF THE WHOLE WARDROBE

Smart Lines, Simplicity of Construction and a Timeliness Which Anticipates the Season's Best Fashions Characterize Vogue Patterns

2203

No. 2203. —EFFECTIVE frock in citron-colored wool éponge with collar of tapestry éponge in Persian colorings. The waist requires, in medium size, 1½ yards of 44-inch material; ⅜ yard of 24-inch allover. The skirt requires, in medium size, 2¾ yards of 44-inch material. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure. Price, 50 cents for waist or skirt; $1 for costume.

WHY A VOGUE PATTERN WILL APPEAL TO YOU

DISTINCTIVE DESIGNS not otherwise obtainable are found in Vogue patterns.

Simplicity of Construction makes seemingly complicated models easy to make.

A Working Advantage is that each pattern is cut in three colors.

Prices

FLAT PATTERNS, WAISTS, SKIRTS, OR JACKETS, 50 CENTS EACH. PRINCESS GOWNS, $1.00.—Waists and Jackets are cut in sizes 34, 36, 38, 40 bust measure. Skirts in 22, 24, 26, 28 belt measure.

PINNED PATTERNS. WAISTS, SKIRTS OR JACKETS, $1.00 EACH.—A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. It can be taken apart and used for cutting or a flat duplicate may be ordered.

"BUT," you say, "I Would Never Think of Using a Paper Pattern."

—And you are right, so far as the ordinary paper pattern is concerned.

But did you ever stop to think that thousands of women, who would never think of using an ordinary pattern, make practically their entire wardrobes from Vogue patterns?

For a Vogue pattern after all is nothing more nor less than this—a French model (for which the Paris dressmaker would charge several hundred dollars) compressed into a little envelope and delivered into your hands.

The gown which the Vogue pattern gives you has distinction: in every line speaks that particular style and charm which has made the fashions of Vogue the best in America.

Nor is it a Chinese puzzle as the ordinary pattern is. Being cut in three colors of tissue paper the body of the gown is of a different color from the trimmings: the lining is different from both. The pattern speaks its own directions: though you be ever so unskilled you cannot fail in putting it together.

THE DISTINCTION OF INDIVIDUALITY

Not many Vogue patterns are cut from any one model. No one in your vicinity will have the duplicate of the one you buy. The ordinary paper pattern, cut in thousands, is really a design for a uniform: a Vogue pattern is a working model of one distinctive costume.

The dress made with a Vogue pattern will fit you better, it will have more style, it will prove altogether more satisfactory than the dress for which you rely entirely upon the judgment of your dressmaker. And, if it happens to be an object to you to make your dress allowance go as far as possible (and to what woman is it not?) you will find, as thousands of other women have found, that the Vogue pattern is the royal road to economy as well as to style.

No matter what your experience has been with other patterns, look through the succeeding pages critically. Select the gown which seems attractive to you, and send to Vogue for that pattern to-day.

What you will receive will not be a pattern, as you understand the word now, but a working design that will reproduce that dress just as you see it in the picture.

Decide now that the thing which so many well-dressed women have found helpful must be worth a trial to you. And send for your first Vogue pattern to-day.

2170

No. 2170. —NEW draped model in mole-colored charmeuse. The waist requires, in medium size, 1½ yards of 44-inch material; ½ yard of 19-inch satin for chemisette. The skirt requires, in medium size, 3¾ yards of 44-inch material; 1½ yards of 36-inch material for top of underskirt. Sizes: 34 to 40 inches bust measure; 22 to 28 inches skirt measure. Price, 50 cents for waist or skirt; $1 for costume.

CUT TO ORDER PATTERNS

FOR those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of pattern are relatively low.

SKIRTS, in belt measures from 26 to 36 inches, without foundation, $2.50; with foundation, $3.

BODICES AND SHORT JACKETS, in bust measures from 32 to 46, without sleeve, $1.50; with sleeve, $2.00.

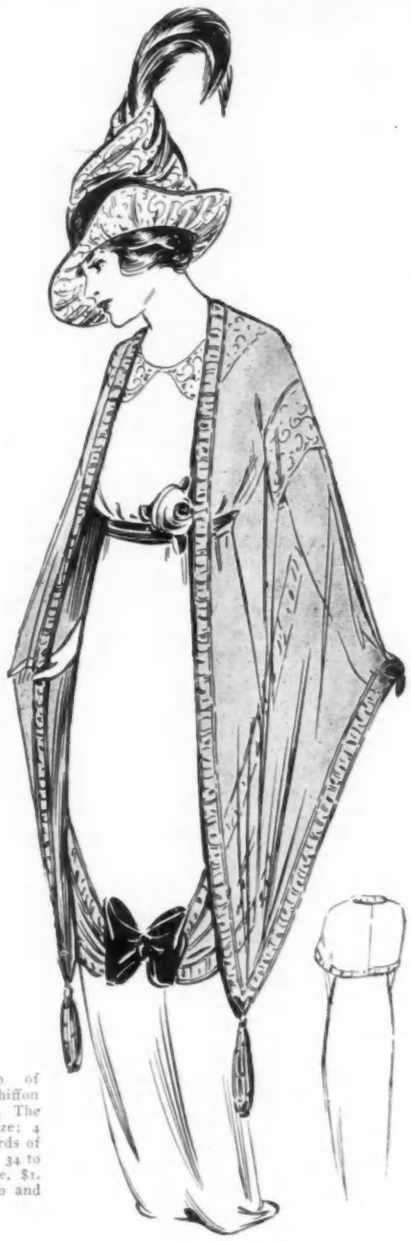
PRINCESS GOWNS, in bust measures from 32 to 46, with sleeve, $4.

HALF LENGTH AND LONG COATS, in bust measures from 32 to 46, $3.

MISSES' CLOTHES (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, $3; any part of costume, $1.50.

CHILDREN'S CLOTHES (up to 10 years). Whole dress or long coat, $1; guimpe, blouse or skirt, 50 cents.

There is a special offer in connection with these patterns on page 23



No. 2201.—FRENCH model in navy blue wool éponge with black velvet-covered buttons and sash-end of satin. The coat requires in medium size, 2¾ yards of 36-inch material; ⅝ yard of 19-inch velvet for buttons; ¾ yard of ribbon for sash. The skirt requires, in medium size, 3¾ yards of 36-inch material. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure. Price, 50 cents for coat or skirt; $1 for costume.

No. 2209.—NEW evening wrap in old-gold plush brocaded charmeuse with trimmings of skunk fur. The model requires in medium size, 3½ yards of 44-inch brocade; 3¾ yards of 36-inch lining; 5¼ yards of fur banding or 3½ yards of 19-inch trimming. Sizes: 34 to 40 inches bust measure. Price, $1.

No. 2175.—DRAPING wrap of black chiffon with velvet bow and jet tassels. The model requires in medium size; 4 yards of 42-inch material; 2 yards of velvet ribbon; 2 tassels. Sizes: 34 to 40 inches bust measure. Price, $1. This could be made under $10 and cost $40 in the shops.

2010

This is the combination pattern which Vogue sends free with every order of $1.00 or more.

Use This Special Offer Blank In Ordering Your Patterns

Vogue, 443 Fourth Avenue, New York

For the $ . . . . . enclosed please send me the following patterns in the sizes indicated. I give this order on condition that if it amounts to $1.00 or more, I am to receive free the pattern for the combination chemise and knickerbockers in accordance with your special offer on page 23.

Pattern Number	*Size*	*Amount*

Name _____ *City* _____

Street _____ *State* _____

3

There is a special offer in connection with these patterns on page 23

2174

No. 2174. —TUNIC frock with embroidered ornament of absinthe-green chiffon velvet over a chiffon veiled underskirt of pale lemon satin. The waist requires 1⅝ yards of 44-inch material; ½ yard of 19-inch allover. The skirt requires, in medium size, 1¾ yards of 44-inch material; 2¾ yards of 36-inch satin; 1½ yards of 44-inch chiffon. Sizes: 34 to 40 inches bust measure; 22 to 28 inches skirt measure. Price, 50 cents for waist or skirt; $1 for costume.

2172

No. 2172. —DISTINCTIVE frock in taupe-colored velours de laine with trimmings of tapestry-yellow velvet and Venise lace. The waist requires, in medium size, 1½ yards of 40-inch material; 1¼ yards of 19-inch velvet; 1 yard of lace 8 inches wide for vest and cuffs. The skirt requires, in medium size, 3 yards of 40-inch material. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure. Price, 50 cents for waist or skirt; $1 for costume.

2173

No. 2173. —SMART costume of citron-colored bengaline trimmed with olive green velvet and écru shadow lace. The waist requires, in medium size, 1¾ yards of 44-inch material; ½ yard of 19-inch velvet; 1 yard of 5-inch lace; 1½ yards of 1½-inch lace. The skirt requires, in medium size, 2¾ yards of 44-inch material. Sizes 34 to 40 inches bust measure; 22 to 28 inches skirt measure. Price, 50 cents for waist or skirt; $1 for costume.

THREE *of the* SEASON'S AFTERNOON COSTUMES

Worth Says—"Let Your Gown Be of Hopsacking if Need Be, but See That It Is Cut Right"—Vogue Patterns Have That Distinction of Line and Design That the Great Couturier Considers So Very Important

"A FRIEND of mine," writes a reader of Vogue, "once accused Vogue of being 'extreme.'

"'Are you quite sure you do not mean "advanced"?' " I retorted. "When narrow skirts first made their appearance I selected one from among Vogue patterns, and though possibly it looked a trifle extreme the first month, it was perfect in cut for the remaining twenty, when I occasionally wore it. If I had chosen a full skirt it would have been passé in a month."

It was the cut, not the material, that counted.

There is no greater extravagance than to buy a pattern for a fashion which is on the wane. And this is an extravagance no woman using Vogue patterns can commit. As soon as a fashion becomes too usual—"passed," in the vernacular of the smartly-dressed woman, Vogue discontinues it. Just think what errors this knowledge will save you in selecting your winter wardrobe. It is so with all Vogue patterns—they are cut right, some displaying conservative but good fashions, others the more extreme trend of La Mode. Vogue's pattern department derives the benefit of exceptional advantages which keep it *au courant* with the smartest, the most distinctive and the most advanced Paris fashions.

This season we hear of drapery—drapery in wraps, drapery in suits, drapery in gowns.

But how drape cloth? How can a tailored suit be draped?

Such questions are answered by the patterns themselves. In the wrap of brocaded tissue shown on the opening page of Vogue's Pattern Section, the back takes charmingly soft lines. The chiffon wrap on the same page is simplicity itself to make, merely having the back ends draped to the front and caught to form the new lines. The tailored suit gives a suggestion of drapery by the simple arrangements of two plaits at each side of the back.

The drapery of a tunic skirt is shown on the opposite page. Here the softening of the line distinguishing the winter fashions is again given, simply by a few plaits at the side front—a mode as practical to follow as it is charming.

That sleeves will be long and tight is another mandate of fashion. Two of the designs above show not only this feature, but the new vest and collar arrangement. The third model shows the tunic in swallow-tail effect and the bertha in its newest form—all three are suitable for afternoon wear.

There is a special offer in connection with these patterns on page 23

THREE COSTUMES WHICH THOUGH SIMPLE IN CONSTRUCTION SHOW THE LONG SLEEVES, THE DOUBLE SKIRT AND THE COLLAR OF THE WINTER

No. 2204.—TUNIC model in seal brown broadcloth combined with velvet. The waist requires, in medium size, 1 yard of 44-inch cloth; 1⅝ yards of 24-inch velvet for overblouse and revers; ½ yard of 19-inch allover lace. The skirt, 1¼ yards of 44-inch cloth; 2 yards of 24-inch velvet for tunic; 1¼ yards of 36-inch silk for top of underskirt. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist. Price, 50 cents for waist or skirt; $1 for costume.

No. 2202.—COSTUME in stone gray and white striped velvet with black satin and Bohemian lace. The waist requires, in medium size, 2⅝ yards of 36-inch material; ½ yard of 20-inch allover lace. The skirt requires, in medium size, 4 yards of 36-inch material; ¼ yard of 19-inch satin. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure. Price, 50 cents for waist or skirt; $1 for costume.

2202

No. 2171.—LONG-SLEEVED frock of navy blue charmeuse with trimmings of shadow lace and a chemisette of cream-colored satin. The model has a full length closing line to one side—an effect repeated in back. The model requires, in medium size, 4½ yards of 40-inch material; 2¼ yards of 4-inch lace; ½ yard of 24-inch velvet for girdle; ½ yard of 24-inch satin for chemisette. Sizes: 34 to 40 inches bust measure. Price, $1.

The Splendid Insurance of a Vogue Pattern

First, it insures distinction.

Second, it insures simplicity of construction.

Third, it insures economy.

Economy because although it costs $1, it prevents waste of material. Few women of limited incomes are rich enough to let any gown be a failure.

"Then, too," writes a reader of Vogue, "the patterns save one the mistake of buying the wrong model—which is twice as expensive as the right one, because it must either be thrown away or have money added to it to 'make it do.'"

In using Vogue patterns you can make no mistake.

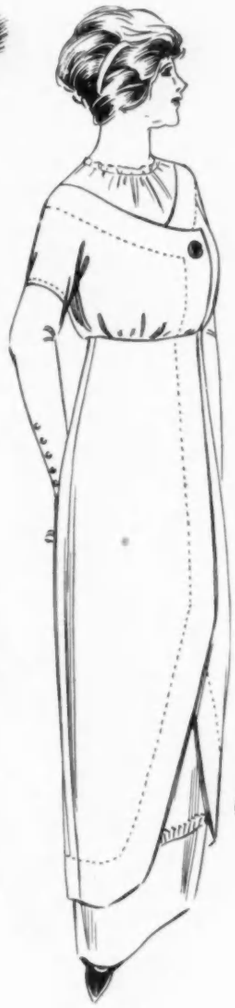
Perhaps you have never considered the possibility of having your clothes made at home. Begin to-day by selecting the model which appeals to you, find the capable small dressmaker or seamstress who will follow it, buy good qualities of material, and note these results:

A dress of more distinctive style.
A dress of better material.
A dress for less cost.

There is a special offer in connection with these patterns on page 23

2207

2205



2168

2206

No. 2207. —GOWN of charmeuse with trimmings of brocaded charmeuse. The waist requires, in medium size, 1½ yards of 42-inch material; ¾ yard of 36-inch brocade. The skirt requires 3 yards of 42-inch material; ¾ yard of 36-inch brocade. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure. Price, 50 cents for waist or skirt; $1 for costume.

No. 2205. —TAILORED model in bottle green broadcloth. The waist requires, in medium size, 1½ yards of 36-inch material; ⅜ yard of net frilling. The skirt requires, in medium size, 3 yards of 36-inch material; 6 yards of braid. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure. Price, 50 cents for waist or skirt; $1 for costume.

No. 2168. —FROCK of taupe charmeuse with trimmings of lace. The waist requires, in medium size, 2 yards of 40-inch material; ½ yard of 44-inch allover for tucker. The skirt requires 5¼ yards of 40-inch material. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure. Price, 50 cents for waist or skirt; $1 for costume.

No. 2206. —BLUE charmeuse gown with Bohemian lace. The waist requires, in medium size, 1½ yards of 42-inch material; ¾ yard of 36-inch allover. The skirt requires, in medium size, 3 yards of 42-inch material; 1¾ yards of 36-inch allover; 3⅜ yards of 2-inch insertion. Price, 50 cents for waist or skirt; $1 for costume.

No. 2167. —SMART-LOOKING blouse developed in taupe-colored velvet with frills of plaited silk in a matching shade; black satin tie and side sash. The model requires, in medium size, 2 yards of 36-inch material; 1 yard of 36-inch satin for trimmings. Sizes 34 to 40 inches bust measure. Price, 50 cents.

2167

INDIVIDUALITY IN PATTERNS AS IN PEOPLE COMMANDS RESPECT, AND IN VOGUE PATTERNS IT IS PRE-EMINENT

FOR those who simply want a dress, stereotyped patterns do of course fill a need; but the fastidious woman who must have distinction and charm, finds it only in the individuality of Vogue patterns.

The great secret of a Frenchwoman's successful toilets is this individuality. She does not follow a mode blindly; she adapts that mode to be a fitting frame for her personality, using it as an art with which she charms.

Select from among these patterns the model which will frame your personality.

In these gowns, for instance, the woman with a faultless figure should wear 2168. The more slender woman could wear 2206, while she who needs long lines to make her slender would find No. 2205 excellent.

There is a special offer in connection with these patterns on page 23

LONG SLEEVES, FANCY VESTS AND ATTRACTIVE COLLAR ARRANGEMENTS MARK THE WINTER BLOUSES

No. 2199.—SMART blouse model in ivory-colored crêpe meteore with trimming of lace which match the chemisette. The long, close-fitting sleeves are cut with the body of the waist. The opening is in back. The model requires, in medium size, 2½ yards of 44-inch material; ⅝ yard of 20-inch net; 1 yard of lace, 4 inches wide; 1½ yards of 24-inch silk for lining. Sizes: 34 to 40 inches bust measure. Price, 50 cents.

No. 2200.—TAILORED blouse with drop shoulder line developed in navy blue and ivory white charmeuse. The waist is built on a fitted lining and may open in front or back. The model requires, in medium size, 2 yards of 40-inch material; ⅝ yard of 24-inch material for vest, or ⅝ yard of 19-inch allover; 1½ yards of 24-inch material for lining. Sizes: 34 to 40 inches bust measure. Price, 50 cents.

No. 2166.—DISTINCTIVE blouse of cream-colored charmeuse combined with brocaded charmeuse and showing touches of amber colored satin in the tie and cuffs. Small crystal buttons trim the collar and narrow center fold of the colored satin running down the vest of brocade. The model requires, in medium size, 1½ yards of 44-inch material; 1¼ yards of lace, 7 inches wide; ½ yard of 24-inch satin. Sizes: 34 to 40 inches bust measure. Price, 50 cents.

No. 2165.—PLAITED blouse of white china silk with trimmings of shadow lace in deep écru. The model is designed with full-length plaits after the newest note in blouses. The drop shoulder is featured and deep cuffed sleeves. The model requires, in medium size, 2 yards of 44-inch material; ¾ yard of lace, 7 inches wide; 7 yards of 1-inch insertion; ¼ yard of velvet for bow. Sizes: 34 to 40 inches bust measure. Price, 50 cents.

No. 2169.—MATERNITY gown of mistral blue crêpe meteore with chiffon draperies and trimmings of embroidered bands and Breton lace. The model is built on excellent lines with its bib-bodice drapery and over-skirt of chiffon. The waist-line is gathered on a cord which permits of adjustment. The model requires, in medium size, 4½ yards of 44-inch material; 2½ yards of 44-inch chiffon for tunic; ½ yard of allover lace, 18 inches wide; 1⅛ yards of china silk, 36 inches wide for lining. Sizes: 34 to 40 inches bust measure. Price, $1 for costume.

A MODEL HAVING UNUSUAL MERIT AS A MATERNITY DRESS BUT WITHOUT THE APPEARANCE OF ONE

There is a special offer in connection with these patterns on page 23

No. 2158. —ROOM Gown of chiffon over charmeuse. The drapery requires, in medium size, 4½ yards of 44-inch material; 1¼ yards of 24-inch allover for collar and cuffs. Sizes: 34 to 40 inches bust measure. Price, 50 cents. The under-dress requires, in medium size, 4½ yards of 44-inch material. Sizes: 34 to 40 inches bust measure. Price, $1. The boudoir cap requires ½ yard of 19-inch allover; 2 yards of 2-inch lace edging; 2 roses. Price, 50 cents.

No. 2198. —BLOUSE of fine French crêpe with trimmings of crochet lace and insertion. The model displays the Robespierre collar with the small V-opening at the throat, which may be filled in by a collar of crochet lace. The model requires, in medium size, 2½ yards of 36-inch material; 2½ yards of insertion, 1¼ inches wide; 3 yards of lace edging. Sizes: 34 to 40 inches bust measure. Price, 50 cents.

No. 2208. —FISH-TAIL tea gown of lime green crêpe meteore with trimmings of Bohemian lace; also frogs and tassel of dull gold cords. The one-piece sleeve, cut in kimono fashion, is finished with the new deep cuff. The model requires, in medium size, 3¾ yards of 40-inch material, or 4 yards of 36-inch material; 3 yards of 5-inch lace for revers and cuffs; 2 corded ornaments; 1 tassel. Sizes: 34 to 40 inches bust measure. Price, $1.

THREE LOVELY NEGLIGÉES WHICH SHOW SOFT, CLINGING LINES AND EFFECTIVE MODES OF OVERDRAPERY

EVERY edict of fashions from Paris tells us that drapery fairly monopolizes the modes; that materials have an almost unbelievable softness—points which lend themselves to the making of beautiful *robes intime* or negligées.

The robe illustrated above could be slipped on for afternoon tea. To buy in the shops such a model would range from $40 upward, whereas it could be made at home for:

4½ yards of 44-inch chiffon at $2	$9.00
1¼ yards of 24-inch allover lace at $1	1.25
4½ yards of 44-inch charmeuse at $2	9.00
Vogue pattern 2158	1.00
	$20.25

No. 2161. —CHARMING negligée of coral pink crêpe de Chine combined with embossed crêpe in the same shade. The model is designed with a draping coatee lengthening into a pointed train in back and bordered with the embossed crêpe. The model requires, in medium size, 3½ yards of 44-inch material; 1¾ yards of 44-inch chiffon; 3¾ yards of 19-inch allover lace. Sizes: 34 to 40 inches bust measure. Price, $1.

ABOVE IS AN UNUSUAL BLOUSE WITH THE DOUBLE ADVANTAGE OF A HIGH OR OPEN NECK

THIS blouse is an eminently practical one. Its distinguishing features are the attractive collar arrangement and the crocheted lace which forms the trimming. Anyone at all familiar with crocheting could easily make the lace from the detail sketched above. Two crocheted buttons held together by a bride are used as fastenings, slipping through the square mesh of the lace. Bands of the lace form the high collar which is fastened by buttons in the back and held by a pin in the front when the waist is worn closed. Made of French cotton crêpe it would be smart, inexpensive and could be laundered without ironing.

There is a special offer in connection with these patterns on page 23

No. 2160 —NEGLIGÉE which may be made of leaf green charmeuse or albatross. The model requires, in medium size, 4¼ yards of 42-inch material, or 4¾ yards of 38-inch material; ¾ yard of 27-inch allover, or 1½ yards of 19-inch allover; 4 yards of edging; ½ yard of black velvet ribbon. Sizes: 34 to 40 inches bust measure. Price, $1. The boudoir cap requires ½ yard of 19-inch material; ¼ yard of 19-inch allover. Price, 50 cents.

No. 2164 —DAINTY matinee of canary-colored charmeuse with trimmings of violet satin and Valenciennes lace. The one-piece model is cut with a tunic effect and belted with folds of violet satin run through loop holes. The model requires, in medium size, 2⅝ yards of 36-inch material; 2 yards of velvet ribbon, 5 inches wide; 10 yards of lace insertion, 1½ inches wide; 15 yards of lace edging; ¼ yard of 19-inch allover lace for yoke in back. Sizes: 34 to 40 inches bust measure. Price, 50 cents.

No. 2162. —MATINEE of rose charmeuse. The model requires, in medium size, 1⅜ yards of 44-inch material; 2 yards of 6-inch ribbon; 7 yards of 2½-inch lace; 3½ yards of narrow beading. Price, 50 cents. The petticoat requires, in medium size, 2¾ yards of 44-inch material; 5 yards of 2½-inch lace. Price, 50 cents. The cap requires ½ yard of 19-inch allover; 1¼ yards of lace. Price, 50 cents.

IN MATTERS OF DRESS LET VOGUE DO YOUR THINKING FOR YOU. IT SAVES TIME, WORRY AND MISTAKES

"THERE are no myths in Vogue, and that is a great comfort," one friend of Vogue tells us, appreciating that no suggestion which is not known to be practical, no model which is not distinctive, no pattern which is not what it should be is presented on its pages.

As Vogue merely culls from among the best of the world's fashions as shown in New York and Paris, nothing which is mediocre is countenanced. The busy woman, or the woman who knows her taste is not always good, may with perfect confidence choose from Vogue Patterns and choose rightly.

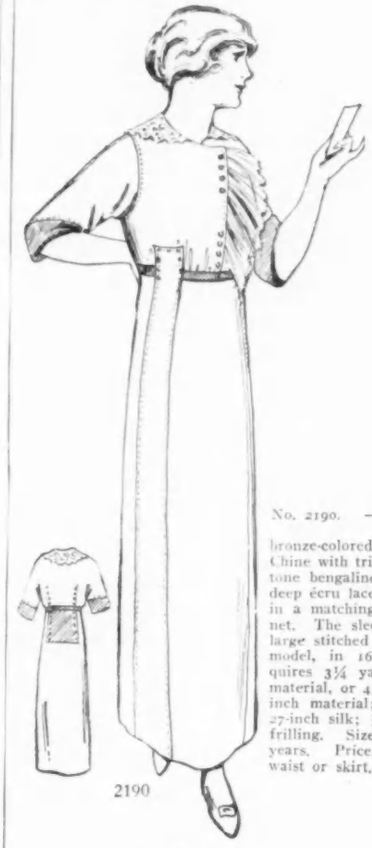
No. 2159. —DRAPING negligée of amber yellow crepe de Chine caught low with an ornament of gold cord. The design is classic in its severity, being devoid of frilly trimmings usually associated with this informal garment. The model requires, in medium size, 4 yards of 44-inch material; 2 pieces of cording. Sizes: 34 to 40 inches bust measure. Price, $1.

SIMPLICITY OF DESIGN MAKES THESE MODELS PRACTICAL TO FOLLOW IN ALL SOFT SILK OR WOOL FABRICS

A NEGLIGÉE—the sort everyone must have is shown in 2160. This could be made as a practical garment of albatross in white or a soft color with a collar of allover shadow lace finished by an edging; or it may be as suggested of china silk or charmeuse. The former is naturally more practical as it may be laundered. The cost in albatross:

4¼ yards of 42-inch albatross at 75 cents	$3.19
1½ yards of allover lace at 75 cents	1.12
4 yards of lace edging at 25 cents	1.00
Vogue pattern	1.00
	$6.31

There is a special offer in connection with these patterns on page 23



2190

No. 2190. —GRACEFUL frock of bronze-colored crêpe de Chine with trimmings of self-tone bengaline and collar of deep écru lace with side frill in a matching shade of fine net. The sleeves are set in large stitched armholes. The model, in 16-year size, requires 3¼ yards of 48-inch material, or 4¼ yards of 36-inch material; 1⅛ yards of 27-inch silk; ½ yard of net frilling. Sizes: 14, 16, 18 years. Price, 50 cents for waist or skirt.

2189

No. 2189. —YOUNG girls' model in golden brown crêpe de Chine with trimmings of brown velvet and allover Venise lace. The soft waist has a wide draping collar of lace and the sleeves have velvet cuffs buttoning down side frills of lace. The model requires, in 16-year size, 4½ yards of 42-inch material, 1½ yards of silk for underskirt; 2 yards of 24-inch velvet; ⅜ yard of 19-inch allover lace. Sizes: 14, 16, 18 years. Price, 50 cents for waist or skirt.

2163

No. 2163. —MATINEE of pompadour silk in pastel tones with trimmings of old-French pink charmeuse. The model is outlined by narrow bias folds of the old-French pink. The model requires, in medium size, 2¾ yards of 24-inch material; ¾ yard of 36-inch material for trimming bands; 4 tassels. Sizes: 34 to 40 inches bust measure. Price, 50 cents.

UNUSUAL PATTERN MODELS FOR MATINEE WRAPS AND YOUNG GIRLS' COSTUMES

THE woman who has everything never has too many matinees, provided they are distinctive. They make charming gifts from one woman to another.

Above is illustrated one which may be made from a scarf or a straight strip of silk or crêpe de chine. The pretty cascade effect is given by the plait which is laid in on each shoulder a trifle deeper than the stitching. A scarf could be finished merely by tassels while charmeuse or crêpe de Chine should be bound with contrasting ribbon. The cost:

2¾ yards of 24-inch silk at 75 cents....	$2.07
5¾ yards of ribbon for bands at 10 cents..	.58
Vogue pattern 2163	.50
	$3.15

2176

No. 2176. —EVENING wrap of double-faced satin in dull gold and bronze with draping collar and cuffs of seal-brown plush, and tassels of seal skin. The fullness of the skirt is caught low into a wide bordering bottom flounce which sweeps into a pointed train in back. The model requires, in medium size, 4 yards of 36-inch satin; 1 yard of 24-inch plush; 2 tassels. Sizes: 34, 36, 38, 40 inches bust measure. Price, $1.

2177

No. 2177. —DAYTIME coat in peacock-green shot moire taffeta, with collar and cuffs of seal-brown plush. The model is built to suggest the lines of the pannier. The sleeves are designed in raglan effect. Seal-brown plush forms a trimming band for the low-draped closing and widely bands the full-length sleeves. The model requires, in medium size, 4 yards of 36-inch material; ¾ yard of 24-inch trimming. Sizes: 34, 36, 38, 40 inches bust measure. Price, $1.

There is a special offer in connection with these patterns on page 23

THREE PRACTICAL SMART MODELS *for the* SCHOOL CHILD

At No Age in the Span of Girlhood Does the Careful Selection of the Right Modes Harvest Such Good Results as from Six to Fourteen Years When Sharp Angles Must Be Overcome

FOR every age, from the very small person of six or eight who still wears her hair "bobbed" and perhaps has a tooth missing, to the tall girl of fourteen who looks as though she were walking on stilts, Vogue offers suitable patterns.

At no age does the right dressing harvest such good results as for children during the indefinite period known as "the awkward age."

"What's the use of trying—she is all legs and arms," a despairing mama is heard to say. But there is use, as at just this age the wrong sort of clothes not only hurt a child's pride, but hurt her disposition. She doesn't see why she can't look as pretty as her less awkward playmates, and gradually becomes self-conscious—an unpleasing trait hard to overcome.

Comparatively, just a few heaven-born designers turn their attention to children—but these few Vogue watches. Consequently the really smart frocks, the sort usually hard or well-nigh impossible to buy ready-made, are what we present—the models of smart specialty shops or the designs from the Rue de la Paix.

And a good pattern pays. The fifty cents you spend for a pattern for "just a simple little dress" makes a frock of real distinction.

Take 2179 for instance: you have seen other dresses similar to it, but the chances were they hadn't the slim lines, the trig set at the shoulder which characterizes this pattern. It is made unusual by the handwork of wool embroidery down the front panel, and the bands which may be of braid or bias folds of the material.

Though such a dress would cost $15 in the shops, it could be made for:

1¾ yards of 48-inch serge, at $1.25	$2.18
5¼ yards of braid, at 75 cents.	4.26
3 skeins of wool embroidery, at 25 cents	.75
Vogue pattern	.50
	$7.69

The child at the awkward age, whose hight needs breaking, could wear 2184 becomingly. The jacket effect shortens too long a waist, while the braid on the skirt detracts from the hight. The model in Copenhagen blue in the 10-year size, made of serge or lansdowne, would cost:

1¾ yards of 44-inch material, at $1.25	$2.18
1 yard of 36-inch silk, for bands, at 75 cents	.75
1½ yards of 27-inch batiste, at 45 cents	.73
Vogue pattern	.50
	$4.16

The frock to the right—2183 — shows the simplicity which children's clothes should have and yet reflects the style of the "grown-ups." With a Vogue pattern made of dark blue serge and trimmed with black or blue braid, it would be inexpensive to follow.

2183

No. 2183. —GIRL'S smart looking frock of blue serge with trimmings of black satin, braid and silk crochet buttons. The model is designed with the upper part of the waist and sleeves cut in one-piece in kimono effect. The lower portion of the waist drapes up in a one-piece bib-like section with a separate draped-up lower section. The model in 10-year size requires, 1¾ yards of 48-inch material or 2⅜ yards of 36-inch material; 5¼ yards of braid. Sizes: 10, 12, 14 years. Price, 50 cents.

2179

No. 2179 —KILTED one-piece frock in navy blue serge with trimmings of blue satin bands and embroidery. The full-length panel front is trimmed down the center with a broad band worked in colored worsted. Bias folds of blue satin trim the square neck, sleeves, skirt bottom and also form the low hung belt. The model requires, in 6-year size, 1¾ yards of 42-inch material; 1 yard of 36-inch trimming material. Sizes: 4, 6, 8 years. Price, 50 cents.

No. 2184. —GUIMPE frock in Copenhagen blue serge with trimmings of corded silk and yoke and under-sleeves of fine embroidered batiste. Narrow silk folds outline a bolero effect on the waist and form trimming bands for belt and skirt. The model requires, in 10-year size, 2¼ yards of 36-inch material or 1¾ yards of 44-inch material; 1½ yards of 27-inch material for guimpe; 1 yard of 36-inch material for bands. Sizes: 6, 8, 10, 12 years. Price, 50 cents.

2184

There is a special offer in connection with these patterns on page 23

No. 2188. —PRINCESS one-piece dancing frock of rose-colored crêpe météore with lace yoke and embroidery in silver thread. The model requires, in 10-year size, 2¼ yards of 36-inch material, or 2 yards of 44-inch material; 4¾ yards of embroidered banding; ½ yard of 2-inch lace for yoke. Sizes: 6, 8, 10, 12 years. Price, 50 cents.

No. 2195. —FULL-LENGTH panel frock of gray ninon voile with fine tucking and trimmings of baby Irish lace and girdle of rose-colored satin. The model requires, in 12-year size, 2⅛ yards of 54-inch material, or 4¼ yards of 27-inch material; 1¾ yards of 2-inch ribbon; 3 yards of insertion. Sizes: 10, 12, 14 years. Price, 50 cents.

No. 2186. —TAILORED school frock in one-piece effect, made in gray and white striped French flannel with cuffs and collars of cream-colored flannel and a tie of soft red silk. The model requires, in 10-year size, 2⅛ yards of 36-inch striped material; 1¼ yards of 36-inch plain material for trimming. Sizes: 8, 10, 12 years. Price, 50 cents.

No. 2187. —ONE-PIECE frock of light blue crêpe de Chine with trimmings of gold-colored charmeuse, gold thread embroidery and ball tassels. The model requires, in 10-year size, 1⅞ yards of 36-inch material, or 1¾ yards of 48-inch material; 1¼ yards of 36-inch material for trimming. Sizes: 6, 8, 10, 12 years. Price, 50 cents.

No. 2191. —ROBE of sheerest nainsook with trimmings of embroidery and Valenciennes lace. The model displays a long panel front trimmed with embroidery in wreath effect joined at intervals by medallions outlined in Valenciennes lace. The model requires: 2½ yards of 36-inch material; 5¼ yards of insertion; 1½ yards of lace edging. Price, 50 cents.

THE FROCK OF THE WELL-DRESSED SCHOOL CHILD SHOULD BE SIMPLE BUT DISTINCTIVE—THE FEATURE OF ALL VOGUE'S PATTERNS FOR CHILDREN

REALLY smart clothes for children are not only very expensive, but frequently hard to find. Some few good specialty shops in New York and the larger cities, and such French houses as Chéruit and Jeanne Lanvin in Paris show them, but being exclusive, they are naturally high priced.

It is just such designs, however, that are used for Vogue patterns. In some cases they have been modeled from the actual dresses of Jeanne Lanvin. The quaintness of her models has a simplicity and a touch of originality which is particularly attractive for children. The cut, as a rule, is simple, and this, when it comes to patterns, is a great advantage. Other designs used for Vogue's patterns typify the best models shown by exclusive New York makers of children's clothes.

Many a woman who hesitates to make her own clothes feels quite at home when making children's dresses. The more direct lines, the less exacting requirements of fit appeal to her as simpler. And they are. But even these simpler styles are easier to handle in Vogue patterns.

For instance, the school frock shown above, No. 2186 depends for its smartness on its good lines. If made of striped French flannel, as suggested, it would be practical and above the commonplace.

A party frock or the simplest sort of serge dress could be made from pattern No. 2187. This shows the adaptability of the patterns. In a soft crêpe de Chine embroidered by hand and relieved by trimming bands of a contrasting color it would be unusual. Or of dark blue serge with the ball trimming omitted, with the bands of blue and green plaid, and a belt of dull black kid, it would stand hard wear.

Knowing the difficulty that some mothers have in getting patterns in the proper measurements for growing children, we make children's patterns "cut to measure." Here is a list of

VOGUE'S CUT-TO-MEASURE CHILDREN'S PATTERNS

Dresses—sizes: 6 months to 10 years, or to individual measurements	$1.00
Coats—sizes: 6 months to 10 years, or to individual measurements	1.00

There is a special offer in connection with these patterns on page 23

No. 2181 —SMOCKED school frock. An excellent model for serge or natural color pongee with detachable white linen collars, cuffs, and low-hung belt. The model requires, in 6-year size, 3¼ yards of 30-inch material; ½ yard of 36-inch trimming material. Sizes: 4, 6, 8 years. Price, 50 cents.

No. 2178 —ONE-PIECE box-plaited frock of heavy, cream-colored linen with trimming bands embroidered in cross-stitch in dark red and gobelin blue. The model requires, in 4-year size, 2½ yards of 36-inch material; 2¼ yards of band trimming. Sizes: 2, 4, 6 years. Price, 50 cents.

No. 2196 —SMART kilted frock of fine French serge in taupe color, with trimmings of all-over embroidered self-tone soutache. The model requires, in 10-year size, 2⅝ yards of 42-inch material; 1½ yards of 24-inch material for collar, cuffs and belt. Sizes: 6, 8, 10, 12 years. Price, 50 cents.

No. 2197 —LINGERIE frock of white batiste with trimmings of cream lace, and a sash of blue ribbon. The model requires, in 6-year size, 1¾ yards of 36-inch material; ¾ yard of 18-inch all-over lace; ¾ yard of 2-inch lace edging for sleeves. Sizes: 2, 4, 6 years. Price, 50 cents.

No. 2182 —FROCK of fine white handkerchief linen, prettily smocked and trimmed collar and cuffs of rose-pink linen. The model requires, in 4-year size, 2½ yards of 36-inch material; ½ yard of 24-inch trimming material; ¼ yard of batiste for yoke lining. Sizes: 2, 4, 6 years. Price, 50 cents.

No. 2185 —PRINCESS model of smoke-gray velvet with trimmings of baby Irish lace and pipings of gray satin. The model requires, in 8-year size, 2⅞ yards of 36-inch material, or 2⅛ yards of 42-inch material; ½ yard of 19-inch all-over lace. Sizes: 6, 8, 10 years. Price, 50 cents.

No. 2194 —LINGERIE frock of fine batiste with trimmings of Valenciennes insertion and fine tucking. The model requires, in 10-year size, 2½ yards of 45-inch material, or 4½ yards of 27-inch material; 9 yards of lace insertion or braid. Sizes: 8, 10, 12 years. Price, 50 cents.

No. 2192 —SMOCKED model of Copenhagen blue cashmire with guimpe of fine batiste trimmed with Valenciennes lace. The model requires, in 8-year size, 3 yards of 40-inch material; 1½ yards of 44-inch material for guimpe; ¾ yard of insertion; 1½ yards edging. Sizes: 6, 8, 10 years. Price, 50 cents.

No. 2180 —TAILORED frock in gray serge with collar and cuffs of cream corded silk and small black velvet trimming buttons. The model requires, in 6-year size, 2⅝ yards of 36-inch material; ⅝ yard of 27-inch material for trimming. Sizes: 4, 6, 8, 10 years. Price, 50 cents.

No. 2193 —LACE tunic frock of pale amber-colored crêpe météore with cream-colored shadow lace. The model requires, in 8-year size, 1½ yards of 36-inch material; 1⅜ yards of 24-inch all-over; ½ yard of 36-inch satin; 5 yards of lace edging. Sizes: 6, 8, 10 years. Price, 50 cents.

PATTERNS FOR EVERY SORT OF FROCK A LITTLE GIRL COULD NEED FOR KINDERGARTEN OR SCHOOL, PARTY OR PLAY—DISTINGUISHED BY GOOD FORM

There is a special offer in connection with these patterns on page 23

A DIVERSITY *of* STYLES *in* SMART TAILORED SUITS

2150

2109

2025 1851 2119

THREE TAILORED SUITS SHOWING THE CUTAWAY LINES IN THE COATS WHICH WILL BE A MARKED FEATURE OF THIS WINTER'S FASHIONS

Patterns for complete costume, $1; separate coats or skirts, 50 cents each. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure

2102

2028

1984 1956

2131 1966 2130

"PENNY WISE AND POUND FOOLISH" is the woman who saves thirty-five cents on a pattern and ruins nearly as many dollars' worth of material.

Is a fifty-cent pattern expensive? Hardly, when it makes a suit you feel proud to wear. It's the attempts, which say all too plainly, "made-at-home," that are expensive. Why? Because they just hang in the closet, or when worn, cause more mortification and discomfort than any dress is worth.

Find "that little sewing woman" who knows the technique of stitching, etc., and depend on a Vogue pattern for the style. One woman tells us, "I have found the little sewing woman, one who can copy like a Chinaman and who swears by Vogue patterns. 'So easy to understand,' she says."

And why shouldn't they be?

Experts make them, and the editors of Vogue approve them.

There is a special offer in connection with these patterns on page 23

DAY-TIME GOWNS *of* DISTINCTION

The Plainer Models would be Smart in Serge for Morning Wear, and Those Suggesting Drapery may be Developed in Charmeuse for the Afternoon

2051 1927

1981 1939 2153

2026 1926

"I CANNOT BEGIN TO SAY HOW MUCH VOGUE HAS SAVED ME," we are constantly told by our readers. One woman says, "I can only testify that I dressed well on little money. A year ago last fall I began to use Vogue patterns, and I found that my last season's clothes were in good style this year. I have made unaided a number of gowns. My materials are excellent, but I rely on good lines rather than expensive trimmings." There is the secret found through using Vogue patterns.

Perhaps you fear to risk having a dress made at home. But you are only judging by old standards. The simple, good lines which are the noticeable features of smart gowns can be had through Vogue patterns.

Patterns for the models shown on this page cost $1 for complete costumes; separate waists or skirts, 50 cents each

The models on this page, for instance, have the simplicity—impossible to buy except in Vogue patterns — which distinguish smart French frocks. For morning wear, No. 2051 developed in blue serge, with the collar and cuffs either of embroidered batiste or brocaded wool éponge in oriental colors, would prove inexpensive and very serviceable. It could be used as a house dress and would prove just the thing to wear under a fur coat.

An afternoon dress of charmeuse for receptions or bridge parties could be made from No. 2149. This shows drapery in so simple a form that it can be successfully handled by the most inexperienced. And the cost, with a seamstress at two dollars a day, would be in the neighborhood of fifteen dollars. Think of such a dress for such a price!

2148 2151

1979 1964

LONG, TIGHT SLEEVES AND THE DRAPED SKIRT IN NEW PRACTICAL PATTERNS

2152 2149

There is a special offer in connection with these patterns on page 23

2105

2029

2147

The long sleeves, cut-away overskirt and attractively-shaped collar make this one of the smartest of the winter models. It is equally suitable for serge, wool éponge or silk

2054

1985

2058

SEMI-TAILORED GOWNS WHICH MAY BE DEVELOPED IN CLOTH—WOOL ÉPONGE—OR SILK

Patterns for the models shown on this page cost $1 for complete costumes; separate waists or skirts, 50 cents each

1972

1997

1800

1854

1925

1969

There is a special offer in connection with these patterns on page 23

1808

THE BEAUTY OF LONG LINES

WOMEN whose *bête noir* is *embonpoint* frequently say all the modes are designed for slender people. So on this page we have collected those models having the long lines which will give the appearance of slenderness, even when it is lacking in the figure.

Practical morning dresses are Nos. 2023, 2032 and 2027. These made of a dark blue serge, or of a not too rough material should prove becoming. The first, developed of serge, would be particularly happy, as the straight line down the front and the opening at the foot give length. Here is its cost:

4½ yards of 50-inch serge, at $2	$9.00
¾ yard of striped silk, at $1	.75
¼ yard of net at 50 cents	.13
Pattern	1.00
	$10.88

BY YOUR COLLAR AND YOUR SLEEVE SHALL YOU BE KNOWN—HERE IS A SPECIAL OFFER WHICH ENABLES YOU TO HAVE FIVE OF THE NEW WINTER COLLARS FOR THE USUAL PRICE OF ONE PATTERN—50 CENTS

B-2157

C-2157

D-2157

E-2157

A-2157

2043

The model shown at the top of the page, No. 2043, is very similar to a Callot model which heralded the winter season. It would be charming for afternoon wear or as a dinner gown. In either case the cost would be:

4 yards of 44-inch charmeuse, at $2.50	$10.00
3 yards of 44-inch chiffon, at $1.50	4.50
1¾ yards of lace, at $1	1.75
1¾ yards of black satin at $2	2.50
2 yards of lace at .25	.50
1½ yards of velvet ribbon	.75
Vogue pattern	1.00
	$21.00

A similar model in a Fifth Avenue shop has recently sold for $75.

Patterns for these complete costumes cost $1. Or the waist and skirt may be bought separately for 50 cents each. Sizes: 34 to 40 inches bust measure; 22 to 28 inches waist measure.

2049

1787

2027

2032

2023

1999

There is a special offer in connection with these patterns on page 23

DISTINCTIVE WINTER MODES FOR THE AUTUMN BRIDES AND THEIR MAIDS OF HONOR

2033

2127

2104

1736

2128

Patterns for the models shown on this page cost $1 for complete costumes. Waists and skirts are 50 cents each, except 2101 which is sold only as a costume

2126

Drapery in one of its prettiest forms is shown in these beautiful wedding gowns. Cream-colored satin and Spanish lace as a trimming would make the sort of dress which is treasured as an heirloom

2101

2040

2103

1878

1764

2099

There is a special offer in connection with these patterns on page 22

2056 1861 2037

HOW VOGUE PATTERNS MAY SAVE YOU IN ACTUAL DOLLARS AND CENTS AND YET KEEP YOU SMARTLY DRESSED

ONE woman's actual experience with Vogue patterns will perhaps tell you best. She writes us herself: "Having the normal feminine love of pretty clothes and very little money to gratify it, it was hard to be dressed as I wished to be. Then I discovered Vogue, and I am proud to say I have the reputation of being the best dressed and most up-to-date woman in town! My clothes have been copied by women who spend more on one dress than I do in a season. What I do is this: place implicit confidence in Vogue; then use Vogue patterns."

Evening wraps are always expensive to buy, and their charm usually lies in their individuality. A wrap such as No. 2056 made of brocade, would cost $60 to $100 to buy, yet it may be made for $28.

4½ yards of 44-inch brocade, at $4 a yard	$18.00
4½ yards of 44-inch silk, for lining, at $2	9.00
Pattern	1.00
	$28.00

It is a simple but most effective model to follow. Another charming model, suggesting drapery, is No. 1670. This could be made for about the same cost.

2091 1835 2118

1772 1973

ABOVE ARE SMART MOTOR COATS SUITABLE FOR ENGLISH TWEEDS

Patterns for the coats and wraps shown on this page are $1 each, except No. 1835 which is 50 cents, and No. 2118 which is 50 cents for the coat or skirt. Sizes for coats and wraps, 34 to 40 inches bust measure; for skirt and riding breeches, 22 to 28 inches waist measure.

1984 2031 2048 1670

There is a special offer in connection with these patterns on page 23

THE INDISPENSABLE SEPARATE WAIST,

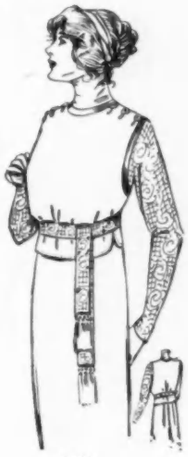
THOUGH OFTEN EXPENSIVE TO BUY, IS

EASILY MADE WITH VOGUE PATTERNS

2005

1915

2154



2009

2087

2111

2006

2155

1917

2117

HERE is a blouse which would be equally smart made of chiffon or charmeuse and is just the sort required to wear with a tailored suit. Made of charmeuse matching the suit in color with a vest of white net and net frills it would cost approximately $7.

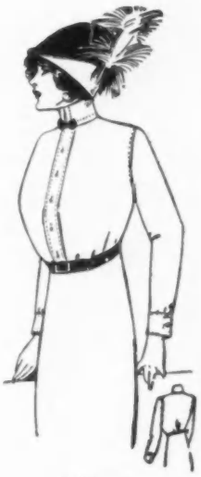
A PARTICULARLY SMART WAIST FOR CHARMEUSE OR CHIFFON

2132

2156

Patterns for the waists shown on this page are 50 cents each. Sizes: 34 to 40 inches bust measure.

1912



2004

There is a special offer in connection with these patterns on page 23

2088 1832 1899 1991 1590 1900 2038

UNUSUAL NEGLIGÉES AND TEAGOWNS FOR THE DRESSING ROOM AND BOUDOIR

2042

Here Is a Negligée

which could be easily and successfully made for a fourth of what it would cost to buy.

Usually you buy such robes at a French shop because patterns are unobtainable.

Although unusual in design, this is simple to make. The main robe may be of blue crêpe de Chine, opening at the side-front with overdrapery of deep rose-colored chiffon, with the neck edged with pearl or spangled trimming. The cost:

3¾ yards of 44-inch crêpe de Chine, at $1.50	$5.62
2½ yards of 44-inch chiffon, at $1	2.50
2 yards of trimming, at $1	2.00
4 yards of fringe and tassels	1.25
Vogue pattern	1.00
	$12.37

1895 2017 1896

1730 1818 1898 1817 1814

Patterns for long negligées are $1 each; short dressing sacques 50 cents each; petticoat, 50 cents; caps, 50 cents each. Sizes: 34 to 40 inches bust measure.

There is a special offer in connection with these patterns on page 23

1907 1837 1905 1856 1910

1901 2016 2015 1666

1904 2012 2011 1909 1838

THIS IS THE SPECIAL OFFER—BY CHOOSING ANY VOGUE PATTERNS AMOUNTING TO $1 YOU WILL RECEIVE WITHOUT CHARGE THE PATTERN FOR THIS UNUSUAL COMBINATION

2010

This combination has recently been placed on sale in a leading Fifth Avenue shop.

It sells from $6.50 to $12, according to the material.

This garment you yourself can duplicate in fine batiste by a few hours' work for $1.63.

Cost—Fifth Avenue Shop—$6.50 to $12.

YOUR COST

2½ yards batiste, at 45c	$1.13
4 yards ribbon	.40
2 skeins embroidery cotton	.10
Vogue pattern (free)	.00
	$1.63

VOGUE'S OFFER

How to Secure This Pattern Without Cost

Vogue wants *you* to try its patterns—to satisfy yourself that exquisite lingerie may be made at a very much reduced cost.

Therefore with any order of $1 or more for Vogue patterns, Vogue will add, without extra cost, the pattern for this dainty combination of chemise and knickerbockers.

Patterns for the models shown on this page are 50 cents each, except No. 1910 which is $1. Sizes: 34 to 40 inches bust measure for all patterns except 2012 which comes in 14, 16 and 18 year sizes.

EVERY PHASE OF THE YOUNG GIRL'S WARDROBE IS COVERED BY VOGUE PATTERNS—SIMPLICITY OF CONSTRUCTION INSURES SUCCESS

1704

1834 2096 1936

2092

1922 1931

2139 2142

THE COST OF A SCHOOL DRESS

Made by Vogue Pattern No. 1931

4½ yards of 44-inch blue serge, at $2 a yard	$9.00
½ yard of brocaded wool éponge, at $1.50	.75
1¼ yards of black satin, at 75 cents	.94
Pattern	1.00
	$11.69

Such a dress could not be bought in the shops under $27.50.

THE COST OF A SUIT

Made by Vogue Pattern No. 1936

4¼ yards of 50-inch blue suiting, at $2 a yard	$9.50
2½ yards of silk lining for coat, at $1	2.50
Pattern	1.00
	$13.00
Seamstress, 2 days, at $2 a day	4.00
	$17.00

A suit in such a cut and quality of material could not be bought in the shops under $25.

Patterns of coats and skirts are 50 cents each. All gowns (with the exception of 1920 which is $1) are 50 cents each for waist and skirt. Sizes: 14, 16, 18 years for misses' patterns, and 6, 8, 10 years for children's patterns

2020 1938 1920 1933 2022 2021

There is a special offer in connection with these patterns on page 23

2138 2146 2137 2001 2143 2000 2144

2129 1885 2145 2140

1665

A COMPLETE BABY LAYETTE

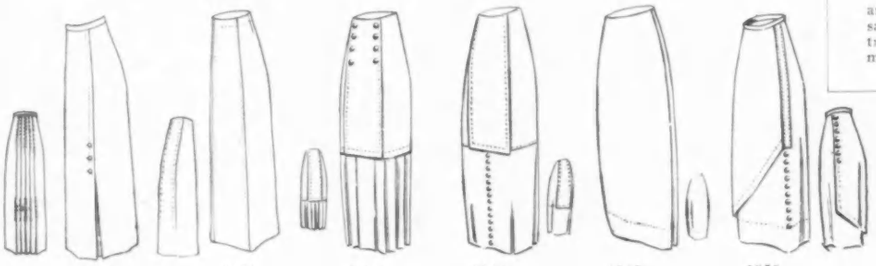
A CHINESE puzzle is nothing to unravel in comparison with the average group of baby patterns put in one envelope.

We know this.

So here is the Vogue way—the simple direct way—to eliminate the puzzle.

Making baby clothes has the charm of fancy work and this pattern is an exact working plan which will save many dollars. Good materials, fine stitches and a trifle of hand embroidery produce costly looking garments—at one-third what you would pay in the shops.

VOGUE'S CHILDREN'S PATTERNS ARE ONE WAY TO SMARTNESS AND ECONOMY WHICH IS ALWAYS SUCCESSFUL



1949 1951 2116 2115 1702 1950

Patterns for the children's dresses and suits are 50 cents each. Sizes: 4 to 14 years. Patterns for women's skirts 50 cents each. Sizes: 22 to 28 inches waist measure.

There is a special offer in connection with these patterns on page 23

2082

1873

1889

2074

2079

2135

The patterns shown on this page are 50 cents each with the exception of No. 1990 which is $1.00. Children's sizes: 2 to 10 years for all patterns except 1873, 1888 and 2141 which run to 12 years. Women's sizes: 34 to 40 inch bust measure.

2075

1888

2141

2175

2134

1913

1990

MANY WOMEN SAY

"I could make my clothes if I once had a good fitted lining." Well, here it is. These patterns come in regular sizes at 50 cents and $1, but may be cut to *your special measurements;* $2 for waist and sleeves, and $4 for princess slip lining. A made-to-measure lining will prove a great saving of labor for if once right any number of gowns may be cut from it.

2136

There is a special offer in connection with these patterns on page 23

MATERIALS REQUIRED FOR PATTERNS WHICH ARE ILLUSTRATED WITHOUT DESCRIPTIONS

No. 2210.—SUIT on cover: skirt requires 3 yards of 44-inch or 1¼ yards of 36-inch silk for upper part of flounce. Pattern is cut in 6 pieces. Sizes: 22 to 28 inch waist measure. Price, 50 cents. Coat requires 2½ yards of 44-inch or 1½ yards of one-inch fur; ½ yard of 4-inch fur banding for cuffs; ½ yard of 2½-inch fur; 1¼ yards of silk 24 inches wide for sash and girdle; 6 tails and 2 heads. Pattern cut in 10 pieces. Sizes: 34 to 40 inch bust measure. Price, 50 cents.

No. 1590.—THE materials required to make this model in medium size is 6 yards of cachemire 40 inches wide. Pattern cut in 5 pieces. Price, $1.

No. 1665.—BABY'S Layette: A—Pattern in 7 pieces, 3¼-36, 12 yards 1 inch Val. lace, 3 skeins silk, 3¼-36 for lining.
B.—⅝-36, pattern in 1 piece, ⅝-24 for lining, 2 skeins silk, 2 yards 1 inch ribbon.
C.—¾-36-inch material, 3½ yards ½-inch edging, ⅝-36 for lining, 1 skein silk or embroidery cotton. Pattern cut in 5 pieces.
D.—⅜ yard 27 inch or an 18-inch hand embroidered handkerchief, 1 skein cotton or silk floss. Pattern cut in 1 piece.
E.—2½ 27 inch material; 2 skeins silk; ½ yard ribbon. Pattern cut in 5 pieces.
F.—2 yards of 30 or 1½ of 45 inch material; 1 yard of ½ inch edging; 2¼ yards of beading. Pattern cut in 5 pieces.
G.—⅝ rubber webbing 27 inches wide; ¼ yard of 36 inch cambric for bias bands. Pattern cut in 1 piece.
H.—1⅜ yard 27 inch material; ¾ yard fine muslin, 1 skein silk floss. Pattern cut in 3 pieces.
I.—1⅜ yard 45 inch material; 1¼ yard 1 inch insertion; 2¼ yards of 1½ inch edging for ruffle; 1½ yard of ½ inch edging for neck. Pattern cut in 4 pieces.
J.—⅜ yard of 36 or 24 inch material; 1 skein silk; 1½ yard of 1-inch edging. Pattern cut in 1 piece.
K.—3½ yards of 45-inch material; 18 yards insertion ½ inch wide; 3 yards of 1-inch edging; 1 yard ½ inch edging. Pattern cut in 8 pieces.
L.—1¼ yard of 45 or 2¼ yards of 30-inch material, 2 yards of 1½-inch ribbon; 6 buttons. Pattern cut in 4 pieces.

No. 1666.—THE shirt requires 1⅞ yards of 36-inch material, the drawers require 1½ yards of 36-inch material. Pattern of shirt cut in one piece. Pattern of drawers cut in one piece. Price, 50 cents each.

No. 1670.—THE materials required to make this model in medium size are 4 yards of poplin 42 inches wide and 1½ yards of lace 4 inches deep. The lining requires 8½ yards of satin 24 inches wide. Pattern cut in 4 pieces including the lining. Price, $1.00.

No. 1702.—THE material required are 2½ yards of material 50 inches wide. Pattern cut in 2 pieces. Price, 50 cents.

No. 1704.—THE materials required to make this model in medium size are 6¼ yards of serge 44 inches wide, and 2½ yards of silk 24 inches wide for the waist and sleeve lining. Skirt pattern cut in 4 pieces. Waist pattern cut in 14 pieces including the lining. Price, 50 cents for waist or skirt. This pattern comes in 14, 16, 18 year sizes.

No. 1730.—THE materials required to make this model in medium size are 3 yards of material 45 inches wide, 9 yards of lace insertion, 13¼ yards of lace edging, ¾ yard of beading and 2½ yards of ribbon. Pattern cut in 1 piece. Price, $1.

No. 1736.—THE materials required to make this model in medium size are 7¼ yards of satin 36 inches wide, 1¼ yards of lace 45 inches wide, ½ yard of net 45 inches wide to line sleeves and yoke, and 2 yards of silk 24 inches wide for the waist lining. Skirt pattern cut in 3 pieces. Waist pattern cut in 14 pieces including the lining. Price, 50 cents for waist or skirt.

No. 1764.—THE materials required to make this model are 8½ yards of lace 22 inches deep, 1 yard of chiffon 40 inches wide and 4½ yards of satin 36 inches wide. Skirt pattern cut in 5 pieces. Waist pattern cut in 8 pieces, including the lining. Price, 50 cents for bodice or skirt.

No. 1772.—THE materials required to make this model in medium size are 5 yards of material 40 inches wide, 1 yard of satin 24 inches wide, and 4½ yards of satin 36 inches wide for the lining. Pattern cut in 9 pieces, including the lining. Price, $1.00.

No. 1787.—THE model requires 8½ yards of pongee 27 inches wide; 2½ yards of silk 24 inches wide for lining; ¼ yard of chiffon for collar and undersleeves. Pattern of waist cut in 17 pieces; skirt pattern in 4 pieces. Price, 50 cents for waist or skirt.

No. 1800.—THE materials required to make this model are 6 yards of linen 24 inches wide, or 3 yards 50 inches wide, 2 yards of batiste 45 inches wide, 1 yard of lace and 1¾ yards of China silk 36 inches wide for the waist and sleeve lining. Waist pattern cut in 9 pieces. Skirt pattern cut in 3 pieces. Price, 50 cents for waist or skirt.

No. 1808.—THE model requires 3½ yards of marquisette 45 inches wide for tunic; 2 yards of embroidered bands for tunic and waist front; ⅝ of a yard of allover lace for yoke; 2½ yards of silk for tight lining; 5½ yards of chiffon taffeta 36 inches wide. Pattern of waist, including linings, cut in 13 pieces; skirt pattern cut in 5 pieces. Price, 50 cents for waist or skirt.

No. 1814.—THE model requires 7 yards of material 36 inches wide. The pattern is cut in 7 pieces. Price, $1.

No. 1817.—THE materials required are ⅝ yard of net 27 inches wide, ⅞ yard of lace 4 inches deep and 2 yards of ribbon. Pattern cut in 3 pieces. Price, 50 cents.

No. 1818.—THE model requires ⅔ yard of net, ¾ of a yard of ribbon 5 inches wide, 1½ yards of lace 8 inches wide, 2 bunches of rosebuds. Pattern cut in 4 pieces. Price, 50 cents.

No. 1832.—THE model requires 9 yards of 36-inch material, 7¾ yards of lace, 2½ yards of China silk for waist lining. Pattern cut in 7 pieces. Price, $1.00.

No. 1834.—THE model requires 5¾ yards of material 48 inches wide. Pattern of coat cut in 14 pieces. Skirt pattern in 6 pieces. Price, 50 cents for coat or skirt. Sizes, 14, 16, 18 years.

No. 1835.—RIDING breeches of white linen cut after the most approved lines. The pads set in can be of suède, kid or linen. They close at the center front with five buttons and have an extra inside seat which may be made of heavy linen or chamois. This model requires 2¼ yards of material, 36 inches wide, or 1⅞ yards of material, 44 inches wide; 1 yard of chamoise or linen for seat; ½ a yard of suède or kid for pads. Pattern is cut in 10 pieces. Price, 50 cents.

No. 1837.—THE materials required to make this model are 2¼ yards of batiste 45 inches wide, ⅞ of a yard of beading, 3 yards of narrow ribbon and 1 yard of 1½ inch ribbon. Pattern cut in 3 pieces. Price, 50 cents. Embroidery pattern may also be procured for 50 cents.

No. 1838.—THE model requires 3½ yards of batiste 45 inches wide, 4 yards of lace, 3¼ yards of lace insertion, 3½ yards of narrow beading. Pattern cut in 5 pieces. Price, 50 cents.

No. 1851.—THE model requires 3½ yards of 36-inch material for the coat, 5 yards of 36-inch material for the skirt. Pattern of coat cut in 10 pieces. Skirt pattern in 4 pieces. Price, 50 cents for coat or skirt.

No. 1854.—THE model requires 7 yards of 36-inch material. 1½ yards of 5-inch embroidery, ¼ yard of net 50 inches wide, 1 yard of satin 24 inches wide. Pattern of waist cut in 15 pieces including fitted lining. Skirt pattern cut in 6 pieces—right and left fronts given. Price, 50 cents for waist or skirt.

No. 1856.—THE materials required to make this model in medium size are 3¾ yards of lawn or batiste 45 inches wide, 2 yards of beading and 5¼ yards of lace. This pattern is cut in 6 pieces, with a separate under arm piece. Price, 50 cents.

No. 1861.—MATERIALS required to make this model in medium size are 6 yards of 24-inch bordered chiffon, 1 yard satin, 1 yard of white satin. Pattern is in 2 pieces. Price, $1.

No. 1873.—THE material required to make this model is 3½ yards of serge 36 inches wide and 1¼ yards of batiste for the guimpe, 45 inches wide. Pattern cut in 11 pieces including the guimpe. Sizes: 8, 10 and 12 years. Price, 50 cents.

No. 1878.—THE material required for skirt is 3 yards of 36-inch goods and 2¾ yards of 36-inch goods for the foundation. The waist requires 1½ yards of 36-inch goods, 1¼ yards of 36-inch material for the lining, 1¾ yards of lace 15 inches wide, ½ yard of chiffon velvet 24 inches wide and ⅞ yard of belting. Price, 50 cents for waist or skirt. Pattern of waist in 7 pieces. Pattern of skirt in 5 pieces.

No. 1885.—THE model requires 6 yards of 24-inch corduroy. Coat cut in 9 pieces; skirt in 3 pieces. Sizes: 8, 10 and 12 years. Price, 50 cents.

No. 1888.—THE model requires 2 yards of material 50 inches wide, 3½ yards of 36-inch satin for lining hood, 2 yards of fancy braid. Pattern cut in 4 pieces. Price, 50 cents. Sizes: 6, 8 10 years.

No. 1889.—THE model requires 3 yards of 36-inch material and 1 yard of frilling. Pattern cut in 8 pieces. Sizes, 6, 8, 10 years. Price, 50 cents.

No. 1895.—THE materials required to make this model are 1⅜ yards of 44-inch material, 1½ yards of lace edging, 3½ yards of satin ribbon. Pattern cut in 3 pieces. Price, 50 cents.

No. 1896.—THE materials required are 1¾ yards of crêpe de Chine 44 inches wide and 2 yards of satin ribbon. Pattern cut in 3 pieces. Price, 50 cents.

No. 1898.—THE materials required to make this model are ¾ yard of 36-inch material and 1¼ yards of gold lace. Pattern cut in 5 pieces. Price, 50 cents.

No. 1899.—THE model requires 3 yards of 45-inch material, 3¾ yards of embroidered banding. Pattern cut in 4 pieces. Price, $1.

No. 1900.—THE model requires 5¼ yards of material 44 inches wide, 1 yard of taffeta 24 inches wide. Pattern cut in 6 pieces. Price, $1.

No. 1901.—THE model requires 2½ yards of 36-inch material, 7½ yards of insertion, 4 yards of wide lace. Pattern cut in 6 pieces. Price, 50 cents. Sizes: 34 to 40 bust.

No. 1904.—THE model requires 2½ yards of 36-inch material, 6½ yards of insertion, 3 yards of edging. Pattern cut in 7 pieces. Price, 50 cents.

No. 1905.—MODEL requires 2¾ yards of 45-inch material, 5½ yards of edging, ¼ yard of insertion. Pattern cut in 4 pieces. Price, 50 cents.

No. 1907.—MODEL requires 3 yards of 36-inch material, 1¼ yards of 3-inch wide insertion, 5 yards of lace, 4½ yards insertion one inch wide. Pattern cut in 8 pieces. Price, 50 cents.

No. 1909.—MODEL requires 4¼ yards of 36-inch material. Pattern cut in 6 pieces. Price, 50 cents.

No. 1910.—MODEL requires 4 yards of 36-inch material, 2 yards of flouncing, ¾ yard of allover lace or embroidery 24 inches wide, 2½ yards beading, 3 yards insertion, 2 yards of edging. Pattern cut in 8 pieces. Price, 50 cents.

No. 1912.—MODEL requires 1½ yards of charmeuse 36 inches wide, 1 yard of lace allover 20 inches wide, 8 silk cord ornaments. Pattern cut in 6 pieces. Price, 50 cents.

No. 1913.—THE model requires 2¼ yards of 36-inch China silk or batiste. Pattern cut in 7 pieces. Price, 50 cents.

No. 1915.—THE model requires 3 yards of material 30 inches wide. Pattern cut in 10 pieces. Price, 50 cents.

No. 1917.—MODEL requires 2 yards of linen 40 inches wide, 1½ yards of embroidered banding 6 inches wide, 1¾ yards of lace. Pattern cut in 8 pieces. Price, 50 cents.

No. 1920.—THE model requires 4½ yards of 44-inch material, 3 yards of lace, ½ yard of allover lace. Pattern is cut in 18 pieces. The pattern comes in 14, 16, 18 year size. Price, $1.

No. 1922.—THIS model requires 4½ yards of material 48 inches wide, ½ yard of taffeta silk for the trimming bands, ⅜ yard velvet for the crush girdle and 10 buttons. The pattern is cut in 9 pieces. Price, $1. The pattern comes in 14, 16, 18 year sizes.

No. 1925.—THE model requires, in medium size, 2¾ yards of material 36 inches wide for waist, 3¼ yards 40-inch material for skirt. Pattern of waist cut in 9 pieces. Pattern of skirt in 4 pieces. Price, 50 cents for waist or skirt.

No. 1926.—THE model requires, in medium size, 4½ yards of material 45 inches wide, ⅜ yard tucked chiffon 20 inches wide, 2¼ yards lace ruffling. Pattern of waist cut in 6 pieces. Pattern of skirt cut in 5 pieces. Price, 50 cents for waist or skirt.

No. 1927.—THE model requires, in medium size, 5¾ yards of material 44 inches wide, 1 yard of satin for piping and sash, 4 lace motifs. Pattern of waist cut in 10 pieces, including two-piece lining. Pattern of skirt cut in 5 pieces. Price, 50 cents for waist or skirt.

No. 1931.—THE model requires 4½ yards of material 40 inches wide, ½ yard of allover for collar, 1¼ yards of satin for buttons and loops. Pattern of waist cut in 8 pieces. Pattern of skirt cut in 3 pieces, including foundation belt. Price, 50 cents for waist or skirt. Sizes: 14, 16, 18 years.

No. 1933.—THE model requires 4½ yards of material 40 inches wide, ⅜ of a yard of batiste. The high-waisted skirt opens on the left side with seams over hips. Waist cut in 9 pieces. Skirt in 7 pieces. Price, 50 cents for waist or skirt. Sizes: 14, 16, 18 years.

No. 1936.—THIS model requires 4¾ yards of cheviot 50 inches wide. Pattern of skirt, including high-waisted foundation, cut in 5 pieces. Pattern of coat cut in 10 pieces. Sizes, 14, 16, 18 years. Price, 50 cents for coat or skirt.

With every $1.00 order Vogue sends free a 50 cent pattern. See page 23

There is a special offer in connection with these patterns on page 23

MATERIALS REQUIRED FOR PATTERNS WHICH ARE ILLUSTRATED WITHOUT DESCRIPTIONS

No. 1938.—THE model requires 5½ yards of 44-inch material, 12 yards of cord piping, 1½ yards chiffon for fichu. Waist cut in 6 pieces. Skirt cut in 6 pieces. Sizes: 14, 16, 18 years. Price, 50 cents for waist or skirt.

No. 1939.—THE model in medium size, requires 4 yards of material 44 inches wide, 3¼ yards of all-over lace 24 inches wide, ¾ yard of fringe. Pattern of waist cut in 10 pieces. Pattern of skirt cut in 6 pieces. Price, 50 cents for waist or skirt.

No. 1949.—THE model requires, in medium size, 3 yards of material 44 inches wide. Pattern cut in 5 pieces. Price, 50 cents.

No. 1950.—THE model requires, in medium size, 3½ yards of material 42 inches wide. Pattern cut in 5 pieces. Price, 50 cents.

No. 1951.—THE model requires, in medium size, 4 yards of material 40 inches wide. Pattern cut in 4 pieces. Price, 50 cents.

No. 1956.—MODEL requires, in medium size, 5¾ yards of cheviot 50 inches wide, 1½ yards of striped velvet 19 inches wide. Coat cut in eleven pieces, including lining. Skirt cut in 5 pieces. Price, 50 cents for coat or skirt.

No. 1964.—THE model requires, in medium size 4½ yards of 42-inch serge, ½ yard of 36-inch satin for piping and loops, ¼ yard of lace 18 inches wide, ¾ yard of lace for frill. Pattern of waist cut in 13 pieces. Pattern of skirt cut in 4 pieces. Price, 50 cents for waist or skirt.

No. 1966.—THE model requires, in medium size, 4½ yards of 40-inch material, 2 yards of 36-inch satin for lining coat. Pattern of coat cut in 10 pieces. Pattern of skirt cut in 5 pieces. Price, 50 cents for coat or skirt.

No. 1969.—THE model requires, in medium size, 1½ yards of striped material 36 inches wide, 3 yards of satin 36 inches wide, 3½ yards of Venise lace 3 inches wide, ¾ yard of allover tucked chiffon. Waist pattern cut in 14 pieces. Skirt cut in 8 pieces. Price, $1.00.

No. 1972.—THE model requires, in medium size 4½ yards of material 36 inches wide. Waist cut in 5 pieces. Skirt cut in 5 pieces. Price, 50 cents for waist or skirt.

No. 1973.—THE model requires, in medium size, 3¼ yards of ratine 52 inches wide and 4 buttons. Pattern cut in 9 pieces. Price, $1.00.

No. 1979.—THE model requires 5 yards of material 40 inches wide, ½ yard of velvet 24 inches wide for girdle, ½ yard of plaited lace. Pattern of waist cut in 8 pieces. Pattern of skirt cut in 5 pieces. Price, 50 cents for waist or skirt.

No. 1981.—THE model requires 4½ yards of material 44 inches wide ¾ yard black velvet 24 inches wide for girdle and bands, ½ yard of chiffon. Pattern is cut in 11 pieces. Price, 50 cents for waist or skirt.

No. 1984.—THE model requires 4½ yards of chiffon cloth 44 inches wide and 4 tassels. Price, $1.

No. 1985.—THE skirt requires 5 yards of 36-inch double faced satin, ¾ yard high waisted belting 1½ inches high. Pattern is cut in 6 pieces including the high waisted belt. Price, 50 cents. The waist requires 2½ yards of 36-inch material, ¾ yard of 36-inch material for girdle and yoke band, ½ yard of 20-inch allover lace for yoke and collar. Pattern of waist is cut in 14 pieces. Price, 50 cents.

No. 1990.—THE model requires, in medium size, 6½ yards of taffeta 24 inches wide or 4½ yards of satin or fine batiste 36 inches wide. Pattern cut in 8 pieces. Price, $1.

No. 1991.—THE model requires in medium size, 4 yards of crêpe de Chine 42 inches wide, 2¼ yards of allover lace 18 inches wide, 1½ yards of ribbon 4 inches wide. Pattern cut in 6 pieces. Price, $1.

No. 1997.—THE model requires, in medium size, 1¾ yards of 40-inch velvet brocade for the bodice and peplum, 1½ yards of fur banding, 4½ yards of fringe, ¾ of a yard of velvet brocade 40 inches wide for the shaped band of skirt. Pattern of bodice and peplum cut in 7 pieces. Pattern of skirt cut in 5 pieces, including high-waisted foundation belt. Price, 50 cents for coat, bodice or skirt.

No. 1999.—THE model, in medium size, requires 4 yards of 40-inch material, 1 yard of satin 24 inches wide, 1 yard of lace 2 inches wide, ⅜ of a yard of 20-inch net for yoke and collar. Pattern of waist cut in 9 pieces. Pattern of skirt cut in 5 pieces, including high-waisted foundation belt. The skirt measures two yards at bottom. Price, 50 cents for waist or skirt.

No. 2000.—THE model requires 3 yards of 48-inch material and ¼ yard of 36-inch linen for the collar. Sizes: 8, 10, 12 years. Price, 50 cents.

No. 2001.—THE model requires 2¾ yards of 36-inch material, 12 yards braid, 6 dozen buttons. Sizes: 4, 6, 8 years. Price, 50 cents.

No. 2004.—THE model, in medium size, requires 3 yards of 27-inch silk or Viyella. The pattern is cut in 11 pieces. Price, 50 cents.

No. 2005.—THIS model, in medium size, requires 1½ yards of charmeuse, 44 inches wide, 2½ yards of lace 10 inches wide, and 1¼ yards of chiffon, net or satin, as desired, for kimono lining. Pattern is cut in 6 pieces. Price, 50 cents.

No. 2006.—THIS model, in medium size, requires 1¾ yards of allover lace 18 inches wide, 1½ yards of chiffon 42 inches wide, ½ yard of satin 36 inches wide, 1½ yards of China silk for kimono lining and 2 skeins of embroidery silk to match. The pattern is cut in 7 pieces. Price, 50 cents.

No. 2009.—THE model, in medium size, requires 1½ yards of black satin 36 inches wide and 1½ yards of net or soft white satin 36 inches wide. The pattern is cut in 8 pieces. Price, 50 cents.

No. 2010.—MATERIALS required for medium size: 36-inch material, 2½ yards; 44-inch material, 2½ yards; 2 yards of ribbon 1 inch wide; 2 yards of ribbon No. 1½; 2 skeins of embroidery silk or cotton. The pattern is cut in four pieces. Sizes: 34 to 40 inches bust measure. Price, 50 cents.

No. 2011.—THE model requires, in medium size, 3 yards of fine batiste, 1¾ yards of embroidered flouncing 15 inches wide for the Empire waist, 1¼ yards of beading and 1¾ yards of ribbon. The pattern is cut in 6 pieces. Price, 50 cents.

No. 2012.—THE model requires 3 yards of nainsook 40 inches wide, 1¼ yards of allover lace 18 inches wide, 1¼ yards of beading, 2¼ yards of narrow lace, 3½ yards of ribbon. Pattern in 5 pieces. Price, 50 cents.

No. 2015.—THE model requires, in medium size, 3¾ yards of 44-inch material, 3½ yards of lace insertion. The pattern is cut in 2 pieces, 50 cents.

No. 2017.—THE model requires 3½ yards of lawn or batiste 36 inches wide, 2¼ yards of embroidered flouncing 18 inches wide, 1¾ yards of beading, 2½ yards of ribbon. The pattern is cut in 6 pieces. Price, 50 cents.

No. 2020.—THE model requires 3¼ yards of satin 36 inches wide, 2¾ yards of marquisette 44 inches wide, 6 bunches of embroidery beads. The pattern of the waist is cut in 8 pieces, including lining, and opens at back. The pattern of the skirt is cut in 5 pieces and opens at the left side. Price, 50 cents for waist or skirt. Sizes: 14, 16, 18 years.

No. 2021.—THE model requires 3½ yards of marquisette 44 inches wide, 4 yards of satin 36 inches wide, 2½ yards of ball trimming, 4 yards of baby Irish insertion 5 inches wide. The pattern of the waist is cut in 7 pieces, including kimono waist lining. The skirt is cut in 5 pieces, including foundation slip, and measures 1¾ yards around at bottom. Price, 50 cents for waist or skirt. Sizes: 14, 16, 18 years.

No. 2022.—THE model requires 6 yards of chiffon voile 44 inches wide, 3½ yards of silk 36 inches wide for foundation 1½ yards of narrow cream lace edging for neck. The pattern of the waist, including kimono lining, is cut in 6 pieces. The pattern of the skirt, including foundation slip, is cut in 10 pieces, and measures 1¾ yards around the bottom. Price, 50 cents for skirt or waist. Sizes: 14, 16, 18 years.

No. 2023.—THE materials required to make this model are 4½ yards of broadcloth 50 inches wide, ¾ of a yard of striped velour 19 inches wide, ¼ of a yard of fine net. Pattern of waist cut in 8 pieces. Pattern of skirt, measuring 2 yards at bottom, cut in 4 pieces. Price, 50 cents for waist or skirt.

No. 2025.—THE materials required to make this model are 4¾ yards of serge 50 inches wide, 1¼ yards of satin 24 inches wide for collar, skirt inset and buttons, 3 yards of 36-inch lining satin. Pattern of coat cut in 14 pieces, including lining. Pattern of skirt, measuring 2 yards at bottom, cut in 4 pieces, including girdle foundation. Price, 50 cents for waist or skirt.

No. 2026.—THE materials required to make this model are 7½ yards of material 24 inches wide, ½ a yard of allover lace, ⅜ yard of plaited lace for neck ruffle, 1 yard of satin 24 inches wide for girdle and buttons, ⅞ yard of belting for girdle foundation. Pattern of waist cut in 6 pieces. Pattern of skirt, measuring 1¾ yards at bottom, cut in 4 pieces. Price, 50 cents for waist or skirt.

No. 2027.—THE model, in medium size, requires 4½ yards of cachemire de soie 44 inches wide or 5½ yards of 36-inch linen, 1 yard of trimming material 19 inches wide or ½ yard of 36-inch linen, 26 buttons and ¾ yard of two-inch velvet for belt, ¼ yard of fine net 19 inches wide for chemisette. The pattern of the waist is cut in 11 pieces. The pattern of the skirt, measuring 2 yards at bottom, is cut in 4 pieces. Price, 50 cents for waist or skirt.

No. 2028.—THE model requires, in medium size, 4¾ yards of serge 50 inches wide or 6 yards of linen 36 inches wide, ½ yard of satin 36 inches wide, ¼ yard of hemstitched lawn ruffling, one piece of soutache braid, 4 large, and 6 smaller, buttons for the coat, 9 buttons for skirt. The pattern of the coat is cut in 8 pieces, including the lining. The pattern of the skirt, measuring 2¼ yards at bottom, is cut in 4 pieces, including girdle foundation. Price, 50 cents for coat or skirt.

No. 2029.—THE model requires, in medium size, 4 yards of serge 50 inches wide, ¾ yard of satin 24 inches wide, ½ yard of lace 3 inches deep for sleeve ruffles, ¼ yard of fine net 19 inches wide for chemisette. The pattern of the waist is cut in 12 pieces; the pattern of the skirt, measuring 2 yards at bottom, is cut in 6 pieces, including girdle foundation. Price, 50 cents for waist or skirt.

No. 2031.—THE model requires, in medium size, 4 yards of satin 36 inches wide or 3½ yards of broadcloth 50 inches wide, if this material is preferred; ⅞ yard of 24-inch satin for collar and cuffs. Pattern of coat cut in five pieces. Price, $1.00.

No. 2032.—THE model requires, in medium size, 5½ yards of material 36 inches wide, ⅝ yard of batiste 36 inches wide for the collar. The pattern of the waist is cut in 7 pieces. The pattern of the skirt, 2 yards wide at bottom, is cut in 6 pieces. Price, 50 cents for waist or skirt.

No. 2033.—THE model requires, in medium size, 5½ yards of chiffon voile 44 inches wide, 4 yards of wide lace for banding skirt, 1½ yards of allover lace 19 inches wide for panel and undersleeves, 3½ yards of lace flouncing for waist, 2 yards of lace edging for neck and sleeves and a cordelière. Pattern of the skirt, measuring two yards at bottom, cut in 6 pieces, including girdle foundation. Pattern of waist cut in 9 pieces, including the lining. Price, 50 cents for waist or skirt.

No. 2037.—THE model requires, in medium size, 4¼ yards of satin, 36 inches wide; 1¼ yards of black satin, 24 inches wide| Price, $1.

No. 2038.—THE model requires, in medium size, 4½ yards of crêpe de Chine 44 inches wide, 1 yard of satin for bordering bands, 2½ yards of cord for three ornaments. Price, $1.00.

No. 2040.—THE model requires, in medium size 4½ yards of crepe meteore 44 inches wide, 2 yards of jetted net 19 inches wide, 1 yard of chiffon 44 inches wide. Price, 50 cents for waist or skirt.

No. 2042.—THE model, in medium size, requires 3¾ yards of crêpe de Chine, 44 inches wide; 2½ yards of chiffon, 44 inches wide; 2 yards of trimming bands; 4 yards of ball fringe; 2 tassels. Price, $1.

No. 2043.—THE model, in medium size, requires 4 yards of charmeuse 44 inches wide, 3 yards of chiffon 44 inches wide, 1¾ yards of lace 1½ inches wide, 4 lace rosettes, 2 yards of lace bands 2½ inches wide, 1¾ yards of black satin 36 inches wide, 1½ yards of velvet ribbon. Price, 50 cents for waist or skirt.

No. 2048.—THE model requires 4½ yards of 44-inch material; 1 yard of brocade, 20 inches wide; 6 small buttons and 2 large ones; ⅛ of a yard of black velvet. Price. $1.00.

No. 2049.—THE model, in medium size, requires 3 yards of charmeuse, 44 inches wide, 2 yards of allover lace 19 inches wide, 1½ yards of velvet ribbon, 1¾ yards of chiffon 44 inches wide, for lining lace. Price, 50 cents for waist or skirt.

No. 2051.—THE model requires, in medium size, 4½ yards of linen, 36 inches wide, 2 yards of macramé lace 6 inches wide, 1¼ yards of velvet ribbon. Price, 50 cents for waist or skirt.

No. 2054.—THE model requires, in medium size 4½ yards of 36-inch taffeta, ¾ of a yard of 24-inch striped silk, ¾ of a yard of cording, ¼ of a yard of linen 36 inches wide for collar and cuffs, 14 large buttons and 5 small buttons. Price, 50 cents for waist or skirt.

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There is a special offer in connection with these patterns on page 23

MATERIALS REQUIRED FOR PATTERNS WHICH ARE ILLUSTRATED WITHOUT DESCRIPTIONS

No. 2056.—THE model requires, in medium size 4½ yards of double-faced satin 44 inches wide. Price, $1.00.

No. 2058.—THE model requires, in medium size, 4¾ yards of taffeta, 36 inches wide; ¾ yard of chiffon, 44 inches wide; 1 lace motif. Price, 50 cents for waist or skirt.

No. 2074.—THE model requires 2 yards of 36-inch material, ⅜ yard of plaited ruffling, 2 dozen yards of cording for loops and trimming belt section. Price, 50 cents. Sizes: 4, 6, 8, 10 years.

No. 2075.—THE model requires 1¾ yards of batiste, 45 inches wide; 4 yards of insertion; 3¼ yards of edging. Price, 50 cents. Sizes: 2, 4, 6 years.

No. 2079.—THE model requires 1½ yards of linen, 36 inches wide; 1 yard of lace 2½ inches wide, for cuffs and collar; 1¼ yards of ribbon for belt. Price, 50 cents. Sizes: 4, 6, 8, 10 years.

No. 2082.—THE model requires 3 yards of corded silk, 24 inches wide; ⅜ yard of satin, 19 inches wide; ⅜ yard of lace 19 inches wide; 1 piece of silk cord for loops; 3½ dozen buttons. Price, 50 cents. Sizes: 4, 6, 8, 10 years.

No. 2087.—THE model requires, in medium size, 1½ yards of linen, 36 inches wide; 1 yard of allover embroidery, 19 inches wide. ½ yard of silk, 24 inches wide for girdle. Price, 50 cents.

No. 2088.—THE model requires, in medium size, 4 yards of charmeuse 44 inches wide, ¾ yard of fine batiste 36 inches wide, 4½ yards of lace insertion, 3 yards of lace edging, 1 yard of satin 24 inches wide, for sash girdle. Price, $1.00.

No. 2091.—THE model requires, in medium size, 4 yards of covert cloth, 44 inches wide. Price, $1.00.

No. 2092.—THE model requires 4½ yards of linen, 36 inches wide; 2 pieces of soutache braid; ⅜ of a yard of plaited net. Price, 50 cents for waist or skirt. Sizes, 14, 16, 18 years.

No. 2096.—THE model in medium size requires 6½ yards of 36-inch material. Price, 50 cents for coat or skirt. Sizes, 14, 16, 18 years.

No. 2099.—THE model requires, in medium size, 5½ yards of charmeuse, 44 inches wide; 2¼ yards of chiffon, 44 inches wide; 3½ yards of spangled net for waist and tunic; 2 yards of silver fringe; 2 yards of silver edging. Price, 50 cents for waist or skirt.

No. 2101.—THE model requires, in medium size, 4 yards of charmeuse, 44 inches wide; 2½ yards of brocaded satin, 24 inches wide; 1 yard of chiffon, 44 inches wide; 1 yard of gold for cord ornament. Price, $1.

No. 2102.—THE model requires, in medium size, 5 yards of 44-inch material; 1 yard of 36-inch satin, for trimming; 2½ yards of 36-inch lining. Price, 50 cents for coat or skirt.

No. 2103.—THE model requires, in medium size 4½ yards of charmeuse 44 inches wide, 3 yards of chiffon 44 inches wide, 1 yard of allover lace, 6 yards of fringe. Price, 50 cents for pattern of either waist or skirt.

No. 2104.—THE model requires, in medium size, 7 yards of Duchess satin 36 inches wide, 1¼ yards of Duchess lace 12 inches wide, 4½ yards of lace 5 inches wide, 3 yards of silver brocade 36 inches wide, 6½ yards of silver border. Price, $1.

No. 2105.—THE model, in medium size, requires 5 yards of taffeta 36 inches wide, ½ yard of embroidered material 7 inches wide. Price, 50 cents for waist or skirt.

No. 2109.—THE model requires, in medium size, 4½ yards of 50-inch material, ¾ yard of 36-inch satin. Price, 50 cents for coat or skirt.

No. 2111.—THE model requires, in medium size, 2 yards of chiffon, 44 inches wide; 4¼ yards of satin ribbon, 2 inches wide, for bands and roses; ¼ yard of allover embroidery. Price, 50 cents.

No. 2115.—THE model requires, in medium size, 3¾ yards of 44-inch material. Price, 50 cents.

No. 2116.—THE model requires, in medium size, 3½ yards of 44-inch material. Price, 50 cents.

No. 2117.—THE model requires, in medium size, 3 yards of 36-inch material. Price, 50 cents.

No. 2118.—THE model requires, in medium size 4½ yards of material, 52 inches wide; 2 yards of suede, 18 inches wide. Price, 50 cents for coat or skirt.

No. 2119.—THE model requires, in medium size, 5½ yards of 36-inch material, 1¼ yards of lace 3 inches wide, for trimming collar and cuffs. Price, 50 cents for coat or skirt.

No. 2126.—THE model requires, in medium size, 5¼ yards of charmeuse 44 inches wide, 5 yards of lace flouncing 24 inches wide, ½ yard of chiffon 44 inches wide, 5 yards of seed-pearl trimming. The pattern of the waist is cut in five pieces, and in sizes 34, 36, 38, 40 bust measure; the skirt is cut in five pieces, and in 22, 24, 26, 28 waist measure. Price, 50 cents for waist or skirt; $1 for entire gown.

No. 2127.—THE model requires, in medium size, 1½ yards of pompadour chiffon, 44 inches wide, 7½ yards of ivory chiffon 44 inches wide, 24 yards of Malines lace edging 1½ inches wide, 4 yards of lace insertion. The pattern of the waist is cut in 8 pieces, including a two-piece lining, and in sizes 34, 36, 38, 40 bust measure; the skirt is cut in 6 pieces, including a three-piece foundation, and in sizes 22, 24, 26, 28 waist measure. Price, 50 cents for waist or skirt. $1 for entire gown.

No. 2128.—THE model requires, in medium size, 5 yards of charmeuse 44 inches wide, 1¾ yards of embroidered chiffon flouncing 27 inches wide, 1¾ yards of allover embroidered chiffon 44 inches wide, 6 yards of embroidered banding 4 inches wide for train, 4½ yards of pearl trimming. The pattern of the waist is cut in six pieces, and in sizes 34, 36, 38, 40 bust measure; the skirt is cut in five pieces, and in sizes 22, 24, 26, 28 waist measure. Price, 50 cents for waist or skirt; $1 for entire gown.

No. 2129.—MATERIALS required for waist, in medium size, 36 inches wide, 2 yards, 44 inches without nap, 1⅝ yards; and ¾ of a yard of net 19 inches wide, for yoke and collar. Pattern of waist cut in 10 pieces. Price, 50 cents. Materials required for skirt, in medium size, 36 inches wide, 3¼ yards; 44 inches wide without nap, 2¾ yards. Pattern skirt cut in 5 pieces. Price, 50 cents.

No. 2130.—MATERIALS required for coat, in medium size, 36 inches wide, 2¾ yards; 54 inches wide, 2⅛ yards. Pattern of coat cut in 14 pieces. Price, 50 cents. Material required for skirt, in medium size, 36 inches wide, 3⅞ yards; 54 inches wide, 2¾ yards. Pattern of skirt cut in 6 pieces. Price, 50 cents.

No. 2131.—MATERIAL required for coat in medium size, 36 inches wide, 2¾ yards; 54 inches wide with nap, 1⅞ yards, and ½ yard of striped material for collar, revers and cuffs; 2¼ yards of 36-inch lining material. Pattern cut in 11 pieces. Price, 50 cents. Materials required for skirt, in medium size, 36 inches wide, 2¼ yards; 54 inches wide with nap, 2¾ yards; and ¾ of a yard of foundation belting. Pattern cut in 4 pieces. Price, 50 cents.

No. 2132.—THE model requires, in medium size, 2 yards of 44-inch material or 2½ yards of 36-inch material; ¾ yard of allover lace, 19 inches wide; 3 yards of lace edging; ⅜ yard of velvet ribbon for bow. Sizes: 34, 36, 38, 40 bust. Price, 50 cents.

No. 2133.—THE model requires, in 4-year size, 1½ yards of 54-inch material; 2¼ yards of 36-inch; ¼ yard of 36-inch satin for collar and cuffs. Sizes: 2, 4 and 6 years. Price, 50 cents.

No. 2134.—THE model requires, for the 4-year size, 2½ yards of 36-inch material, or 3 yards of 27-inch material. Sizes: 2, 4, 6 years. Price, 50 cents.

No. 2135.—THE materials required to make this model, in 6-year size: 1¾ yards of 36-inch material; ½ yard of 36-inch material for collar and cuffs; 1½ yards of 36-inch goods for knickerbockers; ½ yards of 36-inch silk for tie. Sizes: 4, 6, 8 years. Price, 50 cents.

No. 2136.—THE model requires, in 4-year size, 2 yards of 36-inch material. Sizes: 2, 4, 6 years. Price, 50 cents.

No. 2137.—THE model requires, in 6-year size, 2½ yards of 36-inch material, or 2⅛ yards of 48-inch material; ¾ yard of allover lace. Sizes: 4, 6, 8, 10 years. Price 50 cents.

No. 2138.—THE model requires, in 12-year size, 3¼ yards of 36-inch material, or 2¼ yards of 48-inch material; 1¼ yards of 36-inch silk. Sizes: 10, 12, 14 years. Price, 50 cents.

No. 2139.—THE model requires, in 10-year size, 3 yards of 54-inch material and ⅞ yard of 36-inch material for trimming. Sizes: 6, 8, 10 and 12 years. Price, 50 cents.

No. 2140.—THE model requires, in 12-year size, 2¼ yards of brocaded material, 45 inches wide; 1½ yards of allover lace, 45 inches wide; ⅞ yard of velvet ribbon for belt. Sizes: 10, 12, 14 years. Price, 50 cents.

No. 2141.—THE model requires, in 10-year size, 2½ yards of 48-inch material, or 3½ yards of 36-inch material; ½ yard of frilling for neck Sizes: 8, 10, 12 years. Price, 50 cents.

No. 2142.—THE model, in 8-year size, requires 2 yards of 54-inch material; 2⅜ yards of 42-inch material; ½ yard of plaided material, 54 inches wide. Sizes: 6, 8 and 10 years. Price, 50 cents.

No. 2143.—THE model requires, for 10-year size, 2¾ yards of 36-inch material, or 2 yards of 48-inch material; 1½ yards of velvet, 36 inches wide; ¼ yard net for vest. Sizes: 8, 10, 12 years. Price, 50 cents for waist or skirt.

No. 2144.—THE model requires, in 10-year size, 3½ yards of 36-inch material, or 2¼ yards of 44-inch material; ½ yard of satin for belt, 42 inches wide; 2½ yards of embroidered edging, 3½ inches wide. Sizes: 6, 8, 10 years. Price, 50 cents.

No. 2145.—THE model requires in 16-year size, 4½ yards of 36-inch material; 3 skeins of bronze embroidery silk; 1 piece of bronce cord. Sizes: 12, 14, 16 years. Price, 50 cents.

No. 2146.—THE model requires, in 10-year size, 4½ yards of 36-inch material, or 3⅞ yards of 44-inch material; 1 yard of trimming, 18 inches wide; ¼ yard of 42-inch satin for belt; 1⅛ yards of 36-inch material for lining; 1 yard of plaited net for neck and sleeve frills. Sizes: 12, 14, 16 years. Price, 50 cents.

No. 2147.—THE model requires, in medium size, 6½ yards of 36-inch material, or 5½ yards of 48-inch material; ¼ yard of 40-inch net. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for waist or skirt; $1 for entire costume.

No. 2148.—THE model requires, in medium size, 5 yards of 40-inch material, or 4½ yards of 36-inch material; ⅛ yard of velvet 18 inches wide; ¼ yard of allover lace 18 inches wide; 33 buttons. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for waist or skirt, $1 for entire costume.

No. 2149.—THE model requires, in medium size, 5 yards of 40-inch material, or 5½ yards of 36-inch material; ½ yard of shadow lace, 36 inches wide; 1⅞ yards of frilling for neck; ¼ yard of velvet, 19 inches wide, for buttons and loops. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for waist or skirt; $1 for entire costume.

No. 2150.—THE model requires, in medium size, 6½ yards of 36-inch material, or 5½ yards of 50-inch material; 1 yard of 36-inch satin for sash ends. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents for coat or skirt; $1 for entire costume.

No. 2151.—THE model requires, in medium size, 4½ yards of 42-inch material; ¾ yard of 24-inch satin for chemisette; 2¼ yards of finely plaited lace for waist and sleeves. Sizes: 34, 36, 38, 40 bust; 22, 24, 26, 28 waist. Price, 50 cents each; $1 for entire costume.

No. 2152.—THE model requires, in medium size, 5½ yards of charmeuse, 44 inches wide; ¾ yard of velvet, 18 inches wide; ¾ yard of chiffon, 44 inches wide. Sizes: 34, 36, 38 and 40 bust. Price, 50 cents for waist or skirt.

No. 2153.—THE model requires, in medium size, 6¼ yards of material, 36 inches wide, or 5¼ yards of material 44 inches wide; ½ yard of allover lace, 19 inches wide; 1⅛ yards of velvet ribbon for bow and girdle. Sizes: 34, 36, 38 and 40 bust. Price, 50 cents for waist or skirt.

No. 2154.—THE model requires, in medium size, 3¾ yards of material, 36 inches wide, or 3 yards of material 44 inches wide; ½ yard of allover lace, 19 inches wide; ⅜ yard of plaiting for neck frill, 3 inches deep; 1⅛ yards of velvet ribbon for bow and girdle. Sizes: 34, 36, 38 and 40 bust. Price, 50 cents.

No. 2155.—THE model requires, in medium size, 2¼ yards of 44-inch material, or 3 yards of 36-inch material (chemisette, ⅜ yard of 36-inch material); 1 yard of plaiting for the sleeves. Sizes: 34, 36, 38 and 40 bust. Price, 50 cents.

No. 2156.—THE model requires, in medium size, 1¾ yards of 44-inch material; ⅞ yard of lace plaiting. Sizes: 34, 36, 38 and 40 bust. Price, 50 cents.

No. 2157.—MATERIALS required are ½ yard of 18 inch material, ¼ yard of lace ruffling. Pattern including jabot cut in 3 pieces. Materials required are ½ yard of 24inch material, 1 yard of plaiting. Pattern cut in 2 pieces including jabot. Materials required are ½ yard of 24-inch material, 1 yard of plaited lace, 8 inches wide. Pattern including jabot and tab cut in 3 pieces. The materials required are ½ yard of 22-inch material. Pattern of collar cut in one piece. Materials required are 1 yard of 27-inch material including plaiting. Pattern cut in 3 pieces including jabot. Price of all five collars, 50 cents.

On page 23 Vogue makes its special offer of a 50 cent lingerie pattern free with every order of $1.00 or more

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